Actually it is much more under control of networks and publishers than the advertisers (whose influence is indirect and subtle). Occasionally advertisers do make direct attempts to silence public discussion of certain controversial topics.

This will be a continuing problem as long as the media are dependent on advertising for most of their revenue. Alternates have failed in papers and magazines—too costly.

If we had pay TV, things probably would not be much different from today except it would be more expensive.

Sources:

Alvin Achenbaum, "Doublespeak: What is Deceptive Advertising?" A speech at NCTE in Philadelphia, Nov. 1973, cassette available from NCTE.

Kenneth Longman, *Advertising,* Harcourt Brace Jovanovich, Inc., New York, 1971.

Marshall McLuhan, "Conversation with Marshall McLuhan," Videography, Oct. 1977.

Walter Taplin, *Advertising: A New Approach,* Hutchinson & Co. Ltd., London, rev. ed., 1963.

**Conceptual Vocabulary**

For our reading assignment in the "Advertising: Manipulation or Persuasion?" booklet, there are four words we must be familiar with in order to get the meaning of the selection and in order to decide whether or not we agree with what is being said. The words are (1) persuasion, (2) manipulation, (3) subliminal, and (4) propaganda.

1 Persuasion (language experience)

What do we mean by "persuasion"? After student input, give the following information on the dictionary origin of the word: The root "suave" comes from MF (Middle French) and F (French) meaning "sweet," and from L (Latin) meaning to counsel or advise. Therefore, the word originally literally meant "to advise or counsel sweetly."

How does one go about persuading another? What happens when persuasion is used on you? Has anyone ever persuaded you to do something? Did he convince you by logic or what other method? Did he use facts only or did he use an emotional appeal? Who uses persuasion other than advertisers? (Politicians, ministers, environmentalists, etc.) What are the expected outcomes, or what is the persuader attempting to accomplish in each case? Is persuasion good or bad?

2 Manipulation (context)

Let's take a look at the word *manipulation* in the sentence on lines 1 and 2 of page 2 of the booklet: "The belief that advertising can *manipulate* consumers goes back in large degree to the popular and academic literature of the Fifties."

What do you think it means as used here? You may recognize the root word *man* as being found in other words such as *manual.* Does it mean manual here do you think? Does the following paragraph which is a quote from the book *The Hidden Persuaders* help to clarify or reinforce your perception of the word?

Management is another closely related word, but it can have bad connotations. Now read the first two lines of page 3 under the subtopic: "Manipulate is a Strong Word." How do you feel about the word *manipulate* now? Can you compare it to *persuasion*?

Notice the illustration on page 1. Which woman is being manipulated? Which is being persuaded?

3 Subliminal (structure)

This word is a psychological formation taken from L sub (below) + L limin (threshold).

Threshold in this case refers to consciousness. So literally the word means below the level of consciousness. Can you think of an example of something that could be subliminal? (Body language is one most students would understand.)

Now contrast *subliminal* with *sublime* which means coming up from below the threshold, rising in the air, lofty; hence morally very lofty.

4 Propaganda (language experience)

We have discussed this word before. Remember the propaganda techniques we talked about (name calling, glittering generalities, testimonials, transfer device, plain folks device, card stacking, and bandwagon device)? How do you think propaganda relates to the selection we are about to read? Who wrote the booklet? What is his objective? Notice his technique and look for any examples of propaganda techniques as you read.

## The Great Media Rip-Off Via Subliminal Perception

**Rich E. Ingalls, Grossmont College, California**

Five hundred people were enraged, skeptical, and/or shocked as Wilson Bryan Key told them how Madison Avenue's advertising techniques are deliberately designed to manipulate the mind at a subconscious level by appealing to the sex drive and man's subconscious death wish. Key documented his controversial statements with specific examples and analyses of advertisements to determine "the message behind the message" in a session on Tuesday, March 30, entitled "The Great Media Rip-Off Via Subliminal Perception."

Key cited research supporting the fact that under hypnosis people can instantly read "objects" that are upside down. The eye *sees* upside down and it is the mind that turns things right side up. According to Key, advertising people recognize this phenomenon and use it to influence consumers on a subconscious level by showing skulls, the word "sex," phallic symbols and other objects and words upside down in both print and nonprint mass media advertising. Key has supported this theory with experiments measuring eye movement response to ad copy. In such experiments, the subject's eyes focus on many of the subliminal messages—the messages designed to be perceived at a subconscious, rather than a conscious level—in advertising copy.

The key to an awareness of subliminal advertising is to learn how to perceive on both a conscious and a subconscious level--a skill that is part of what educational media professionals call "visual literacy." Once the hidden message is brought to the surface, it loses much of its power to influence and persuade.

A former professor of journalism and now president of Media Probe, Inc., in Los Angeles, Key is the author of the book *Subliminal Seduction* (Signet Press, 1974) which deals in greater depth with the subject of subliminal advertising.

"The Great Media Rip-Off Via Subliminal Perception" was the first major session sponsored by the International Visual Literacy Association, an affiliate of AECT.

From *Audiovisual Instruction*, June/July 1976. Reprinted with permission.

**Muzak is the message—**
**'I will not steal,' it hums**
**The Associated Press**

Somewhere in a large Eastern city, a scientist claims, shoppers are getting a message with their Muzak these days—but they don't know it. He says it's a subliminal voice aimed at reducing shoplifting by telling them: "I will not steal."

The theft deterrent is being tested in a store "in a large Eastern Seaboard city," Dr. Hal Becker of Metairie, La., told a conference in Atlanta Wednesday. He declined to identify the city.

"What the new application does in behavior therapy is provide stimuli on a background music system to set an example in honesty reinforcement and theft deterrent," Becker said in an interview.

"Our intention, based on the tests, is to make it available to retail outlets—department stores, supermarkets," he said.

Becker said the system has the subliminal message "embedded" in background music so the conscious mind can't quite hear it.

"The message is designed to work almost like a post-hypnotic suggestion to be honest and to avoid stealing," Becker said. "There are words in the message like 'I am honest' and 'I will not steal.'"

Becker, who has taught part time at Tulane University's department of biomedical engineering, was in Atlanta to deliver a paper to a meeting of the Institute of Electrical and Electronic Engineers.

Adelaide Hahn, Tulane information officer, described Becker as "a super guy with about 50 different degrees," who has "done a lot of work in subliminal learning."

Becker said a New Orleans supermarket chain has estimated that one in 14 people "is seriously and significantly shoplifting."

"In a store of about 2,000 employees, the annual rate of shoplifting was greater than $1.6 million," he said.

Becker said that if the subliminal messages came into widespread use, employees and customers would be "informed that a system is being used to deter shoplifting and lower prices to customers through store savings."

Reprinted with permission of The Associated Press. Article appeared in April, 1978.

**Advertising Approaches, Appeals, Format, Layout**

There are principles that must be followed in producing ads of all kinds. Before we begin our study of each of the kinds of ads—print, radio, TV, billboard, direct mail—we will study these principles. We then will look at samples of ads the teacher has selected and those that you have selected in order to gain experience in judging good and bad ads. As a synthesizing experience you will be asked to produce an ad and evaluate your own as well as those of your classmates. In some cases ads will be produced in groups instead of individually.

From magazines choose an example of each of the emotional appeals listed on page 2 of this ditto and at least one example of a "straight sell" ad. Mount each ad on a piece of construction paper and label the appeal.

Tomorrow we will display and talk about your ads and evaluate them according to the principles of copy, structure, layout, headline, and slogan given on page 3 of this ditto. After you select your ads, be sure to read the principles so that you can talk about those that apply to your examples. According to the principles, are the ones you have chosen good ads or bad ads?

### Advertising Approaches—Appeals

Factual (rational) appeal—straight copy, gives only the facts
Emotional (imaginative) appeal—(1) self-preservation (individualism, selfish interests); (2) love (romantic, of family, animals, children); (3) patriotism; (4) good taste (snob appeal); (5) religion; (6) loyalty to group (public opinion, prestige); (7) power.

With the above appeals advertisers attempt to satisfy the following needs: (1) to feel safe and secure; (2) to feel worthwhile and successful (self-esteem, status); (3) to be accepted by others (love, popularity, sexual attractiveness, friendship, community); (4) to be an individual (uniqueness from others, freedom to do and choose as you desire); (5) to feel a sense of roots (patriotism, nostalgia, a place to call home, familiarity); (6) to seek pleasure (excitement, relaxation, amusement, etc.)

### Ad Structures or Formats

A straight sell is presented by a spokesman or a demonstration.

An emotional appeal consists of (1) testimonial; (2) humor/satire; (3) musical/special effects; (4) dramatization (story line, slice of life, problem-solution, fantasy); (5) suspense; (6) analogy.

**Print Ads**

Copy: put name in the title and main selling point in bold type; use logo (company name), highly readable print, and strong words which include Free, New, Now.

Structure: P = Promise of benefit (in headline)
A = Amplification (give more details)
P = Proof (use facts, figures, or demonstration)
A = Action (requested or implied, "Buy——today!")

Layout: Relate headline and picture, consider total appearance, make product the center of interest, use flow of eye movement, unity, balance, and make trademark obvious.

Headline: Write copy that is not self-serving, but looks through the eyes of the consumer. Be specific—you're not talking to *everyone*. Avoid boastful headlines—make it believable. Avoid clichés such as quality, dependable, etc.

Slogan: Create a design that is meaningful to the customer, short, easy to remember; and repeat it. Use rhyming, parallelism, and always include the name of the product.

General suggestions: The style of the copy should evolve imagery: "John Deere snow blower." "Blow heavy snow away quickly with a John Deere." "Blow away a blizzard before breakfast . . . behind a John Deere." Make the headline important, meaningful to the audience. It must be distinctive, unique—come from the product itself. It must be believable—have a guarantee, offer a free sample, be from a reliable company. It must have human interest—relate people to people.

Copy checkpoints: Is it arresting? Is it clear? Is it simple? Does it give the information a reader would expect at this point of decision making? Are all factual claims supportable? Is it believable? Does it deliver the intended message?

**Creativity: Getting Ideas**

Research the product. Consider the intended market. Envision the product. Research what ads have been used--what competition is doing. Keep a file of good ads. Brainstorm.

**Principles of Outdoor Advertising**

Can product be identified quickly? Is copy brief—seven words or less? Have you used short words? Is type legible? Are visuals large? Are colors bold? Is background simple?

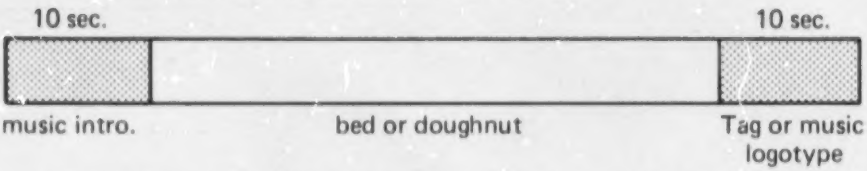
The most visible colors are white on red and black on yellow.

Billboards: Poster panels are 1:2¼ ratio, paper-covered, of 1-2 months' duration, and displayed on off-beat streets. Rotate boards are 1:3⅓ ratio (14 × 48 feet), hand-painted, 6 months' minimum duration, displayed in high-traffic areas. They may be moved every 2 months to three different locations; embellishments or extensions can go to the side or above 5 feet, at bottom 2 feet. They are lighted at night, and when they include mechanical movement (very expensive) are called "spectaculars."

**Radio Advertising**

Research the product; tell about benefits; use action words; mention advertiser often, but don't overdo it; keep message simple; use SFX (sound effects) if possible.

Here is a graphic breakdown of a radio ad:




Create for a special market segment; set the scene; use words to create images; if it's important, repeat it; make dialogue believable; make ending strong, positive, telling what you want the audience to do.

The first 8 seconds are the most important. You must catch attention and hold it.

Avoid: long sentences; long, unfamiliar words; being boring; overworded superlatives (outstanding quality, etc.)

**Direct Mail**

This is the best way to reach a specific segment of the market. Less than 1/3 of the people do not like it. One-third of the people do not care. Seventy-five percent will open and glance at least before tossing away direct mail. Of that seventy-five percent, sixty percent will purchase some of the time from direct mail (45% of target market).

Make direct mail as personal as possible: hand address instead of label and use stamp instead of meter. Direct mail must be very creative, eye catching, and on colored paper. Include a mail-back card and something useful with the name of the product on it (letter opener, etc., that "fits" the product or campaign).

### TV Advertising

Principles of TV Spots: (1) Choose approach. (2) Make the message clear. (3) Make it short. (4) Make it simple. (5) Tell the story visually. (6) Provide audio to compiement visuals and fit the tempo. (7) Get the attention of viewer the first few seconds and hold it. (8) Mention product or service several times.

### General Information about Advertising

An *Advertising Council* was formed to produce PSA's (Public Service Announcements) for nonprofit and charitable organizations in the public interest.

*Statistics on Taped TV Spots:*

18,000 commercials are produced (taped or filmed) each year for over $120 million.

25% for national distribution are on tape.

33 1/3% or more for regional distribution are on tape.

50% or more for local distribution are on tape.

By 1980 it is estimated that 50 percent of all TV spots made for national distribution will be taxed, since tapes are faster, lower in cost, provide improved electronic control of color and contrast, and permit improved, streamlined and computerized editing.

*Statistics on Agencies:*

| *Group* | *Agencies* | *Billings* (in billions) | *Employees* |
|---|---|---|---|
| A | 200 (45%) | $5.20 (7%) | 40,000 |
| B | 1,300 (23%) | 1.70 (22%) | 22,000 |
| C | 4,200 | .56 (8%) | 13,000 |
| | 5,700 | $7.46 | 75,000 |

*Functions of a Full-service Agency:*

Conducts research on positioning for client.

Makes a study of people who would be best customers.

Researches the most significant point of the product against competition.

Creates a dynamic way of presenting the unique quality of the product.

Submits proposed ads and commercials for approval of advertiser.

Offers a media proposal covering consumer and advertiser plans.

Produces ad material, ships it to media, sees that it runs properly, bills advertiser for time, etc., pays the media, pays the vendors, and collects commission.

## Local Firms' Logos Are Signs of Times

**By Carol Stengel**
**The Arizona Daily Star**

Chances are, if you see golden arches, you'll think McDonald's while the sight of a black-and-white tuxedoed rabbit may trigger visions of Playboy.

Without a doubt, some national firms have prospered from the use of graphic images which, when repeated enough, become synonymous with the business's name to the average consumer.

Applying this principle, local businesses are developing their own unique logos. And, with luck, a businessman here can hope that his logo will become to the eye what "That's exactly right, Hank" (Jim Click Ford) and "Lord, they're good people" (O'Rielly Chevrolet) are to the average Tucsonan's ear—an advertising catalyst that spawns recall of the business.

Some maintain that the use of a business logo is purely optional. Others are so convinced of their value they say a business could flounder without a good one.

Jack Trustman, owner of the advertising firm that bears his name, is one who believes a logo is so vital that it can determine business success or failure.

"It reflects the image and personality of the business. It's an instant suggestion of what the business has to offer," Trustman says.

A logo doesn't necessarily have to be used in advertising. In the case of an architectural firm, for instance, the logo can merely sit pretty on stationery letterheads, business cards and brochures, and still do its job.

Logos, said Trustman date back to the first barber pole and even to the pioneer entrepreneur who hung his shingle outside his inn. "It's a matter of pride for what the product is," he said.

Sometimes a logo will consist merely of the business's name set in unique lettering. An interesting display of initials can also be used, according to local logo designer Randy Emerson.

Graphic logos can represent a business symbolically or geometrically, where the forms don't really represent anything, Emerson said.

Whatever the logo, its purpose is to attract attention. "There's so much glut," says Henrietta Terrazas of Terrazas & Terrazas Advertising and Public Relations. "There are so many people screaming for attention. If you have a logo that's well known, customers don't have to take time to read the entire name. They've gotten your message. They know who it is."

Betty Brown, assistant manager of the Kaibab Shop, 271 N. Stone Ave., believes the message to consumers through a logo often is "almost subliminal."

The Kaibab Shop logo incorporates the meaning of the word "kaibab"—a mountain lying down—in a montage that shows pottery, a basket and kachina doll, all items the store sells.

"It says more in the world than a paragraph could," Brown said. "I've always been a firm believer in 'The less said, the more you get across.' This logo is a prime example of that."

Tucson Racquet Club President Joe Tofel sits in his office and instructs a reporter, "Look at me." He then proceeds to hold his hand in the air, displaying his middle finger.

He's not angry. He's trying to make the point that the gesture is a sign, just like a logo, and that it has impact. He even takes the old adage one step further, saying, "A picture is worth a million words."

Pointing to the club's logo, which has symbolic human forms swimming and playing tennis and racquetball Tofel said, "We don't have to say we're a racquet, sport and swim club. There it is. Though a firm believer in using graphics for his logo, Tofel notes that a logo can be as basic as a famous designer's signed initials on a tie.

Roh's Inc of 4553 E. Broadway began using a new logo in September that Roh's sales manager Jim Sewell said has helped the store's name identification.

Before the new logo, customers were always looking for Roh's which deals in television and video sales and repairs, in the phone book under "Rose." Now, the logo uses bold letters, deviating from the past script form. Sewell believes the bolder letters stick in people's minds more, making the spelling error less common.

The logo also uses horizontal lines across the letters, reminiscent of the lines on a malfunctioning television set. And a rose is used for the apostrophe, in combination with a new advertising slogan that invites customers to "pick a Roh's."

Sewell is pleased with the logo. "Unless you have something that will stick in people's mind, you're pretty much throwing your advertising away," he said.

For architect John R. Kulseth, his firm's logo helps serve as an introduction "to symbolize our beliefs." The logo consists of an abstraction of people, of varying heights, representative of the firm's belief that buildings exist for people and must reflect their individual needs and desires.

The cost to have a logo designed locally can range from $100 to $1,000, Trustman said. Terrazas noted though that a University of Arizona art student designed her firm's logo, a stylized sun, for $10. "I was so poor in those days," Terrazas said, "I didn't have an artist on staff."

In selecting a logo for a business, one should consider the following:

- Try for a logo that's different, Terrazas said.
- The logo should look good in black and white or color, and whether it's used large or small.
- If a business's logo relies on its kind of lettering, "you need a distinct typeface that you can call yours," Terrazas said. "An artist can do that by taking for example a straightface type and adding curlicues, running letters together or putting capital letters in the middle," she said.

Reprinted by permission of *The Arizona Daily Star*.

**"Name That Slogan" Game**

Below are slogans for local and national advertisers. Fill in the blanks by naming the product/service.

| | | | |
|---|---|---|---|
| 1 | _____ adds life | _____ | (Coke) |
| 2 | The uncola | _____ | (7-up) |
| 3 | You'll like the way it says Hello | _____ | (Wrigley's Spearmint) |
| 4 | We try harder | _____ | (Avis) |
| 5 | The buck stretcher | _____ | (El Campo) |
| 6 | Feeling good about yourself | _____ | (Pepsi Light) |
| 7 | We build ideas | _____ | (Manved/US Homes) |
| 8 | Put a little _____ in your life | _____ | (Squirt) |
| 9 | Automotive Supermarket | _____ | (Beaudry) |
| 10 | You've come a long way, baby | _____ | (Virginia Slims Cigarettes) |
| 11 | We are driven | _____ | (Datsun) |
| 12 | Have a _____ day | _____ | (Pepsi) |
| 13 | Doing what we do best | _____ | (American Airlines) |
| 14 | We do it all for you | _____ | (McDonald's) |
| 15 | Weekends were made for _____ | _____ | (Michelob) |
| 16 | We're working to keep your trust | _____ | (Texaco) |
| 17 | You asked for it, you got it | _____ | (Toyota) |
| 18 | All the way to fresh | _____ | (Belair Cigarettes) |
| 19 | We're keeping up with you | _____ | (Visa) |
| 20 | The greatest surprise is no surprise at all | _____ | (Holiday Inns) |
| 21 | You're in good hands | _____ | (Allstate Insurance) |
| 22 | The human bank | _____ | (Union Bank) |

*Assignment.* Now make a list of ten or more advertising slogans that you have heard or read. Then choose one product/service and produce a new slogan. Remember to refer back to the principles for slogans in the ditto (see Attachment VII) used in Lesson Seven.

**Sixteen Ways to Capture and Hold Attention for Radio Commercials**

1 *Product-in-action sound effects:* Coffee comes to life in the percolator, as Maxwell House proved in its radio commercials. There are sounds relevant to just about every product, waiting to be employed as creative tools. How it's used can make a big difference, too.
2 *Mix 'em up:* Experiment with various combinations of jingle, dialogue, straight announcement, sound effects, music, etc. Makes listener wonder what is coming next.
3 *Symbolic character:* Have a distinctive voice represent your product. If it's indigenous to a foreign country (spaghetti, etc.), the voice can hold attention with its accent.
4 *Tie-in with stations features:* Integrate your commercials with the weather reports, time checks, musical styles, or even the call letters of the station. Any way to sound less like an interruption to regular programming helps.
5 *Call on comedy stars:* Use guys whose job is to be funny, but don't let it fall flat. Get real comedy material, from performer, if possible, or from comedy writers.
6 *Variations on a theme:* Once you hit on the magic jingle, don't be content to present it at one tempo, over and over. See that it gets every treatment from cool jazz to old-fashioned waltz.
7 *Tie-in with current events:* What's going on in the world that has everyone interested? Is there a world's heavyweight championship fight in the works? Sign up one of the fighters for your commercials if the product lends itself to endorsement by a name from the world of sports.
8 *Ad libs:* For the height of realism, why not let your representatives call it the way they see it? Foreign actors are most articulate and convincing given the freedom to speak of their country's advantages.
9 *Speeds ups–slow downs:* You can often capture attention by tampering with the speed of sounds in radio commercials. Caution: take care that important words don't get garbled in the process.
10 *Real life interviews:* Questioning the man (or woman) in the street about your product can turn up the kind of praise which, captured on tape, can serve to activate the listening audience. Inclusion of actual street noises in the sound tract helps to heighten the realism.
11 *Orchestrate sound effects:* For greater appeal to the listener's imagination, let music simulate the sounds you are after in the commercial. You can establish the real sound and follow with the musical treatment. The tempo of the product sound can be effectively translated to music.
12 *Use kids:* Unexpected heights of realism and charm can be reached by use of kids where dialogue is called for. They have been known to come up with topnotch copy through ad lib.
13 *Publicity-hungry stars:* Check into which show business luminaries are a little short on work and anxious to get back into the limelight. Chances are you can work out a satisfactory arrangement.
14 *Authoritative voice:* Radio listeners are accustomed to accepting the word of the commentators who bring them the news. That same voice may be available for the delivery of your sales message. Local and regional personalities may be of use.
15 *Use of popular or standard tune:* If you can get the rights to a familiar tune, you've taken a giant step toward bridging the gap between entertainment and the commercial.

16 *Character switch:* Play a trick on the listeners now and then to perk up their attention. Try introducing one type of character, say a gentle housewife, and have her enter screaming at her husband; or have a prize fighter talk like Caspar Milquetoast.

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Reprinted with permission from Philip Ward Burton, *Advertising Copywriting,* Third Edition. Grid Publishing, Inc., Columbus, Ohio, 1974. Page 271.

**Radio Commercial Sample**

CLIENT: Getty Oil Company LENGTH: 60 sec.
PRODUCT: Getty Premium Gasoline
AGENCY: DKGinc.
TITLE: "GORILLA"

(SFX: CAR DRIVING) (SFX: GORILLA SNORTING IN BACKGROUND)

1ST: Ah, this is crazy. The zoo should have given us a truck. Who ever heard of transporting a gorilla in a car?

2ND: Don't worry. He's chained down good and tight. Just don't drive fast the Empire State Building.

1ST: You just keep feeding him those bananas and we're all right.

2ND: Look at him eat. I'd rather clothe him than feed him.

1ST: Look at this gas gauge. Didn't I give you money to fill it up?

2ND: Yeah, but I had to buy a crate of bananas. I only had two dollars left for gas.

(SFX: CAR COMING TO A CHOKING HALT)

1ST: Ah, now you done it. No gas and a car full of gorilla.

2ND: (NERVOUSLY) Oooooohhh. . . .

1ST: Alright, take it easy. We're just out of gas.

2ND: We're out of bananas too.

(COL. BOGEY MARCH MUSIC)

ANNOUNCER: These days a couple of bucks worth of gasoline doesn't seem to take you very far. But one will take you further than the rest. Getty Premium. At Getty we sell only Premium gasoline. Over 100 octane. But we sell it for a few cents less per gallon than most other major premiums. So at Getty, you get more gas for your money.

(SFX: HONKING HORNS)

1ST: You stay with the gorilla. I'll go for gas.

2ND: You stay with the gorilla. I'll go for bananas.

A commercial that combines humor, dialogue, and surprise to lead into the main message, delivered straight by announcer, and leaves the listener smiling. To see the contribution a commercial concept can make in delivering a sales story, just try reading the announcement by itself and see what attention it would hold.

From *Advertising Procedure* by Otto Kleppner. Reprinted with permission from Getty Oil Company.

**Brainstorming: Guidelines, Rules**

Brainstorming is sometimes called "creative collaboration by groups." The objective is to come up with as many creative ideas as possible in an informal situation. Everyone should participate and let the ideas be as wild as they may be.

Criticism is ruled out. Adverse judgment of ideas must be withheld until later. Free-wheeling is welcomed. The wilder the idea, the better; it is easier to tame down than to think up. Quantity is wanted. The greater the number of ideas, the more likelihood of getting a winner. Combination and improvement, called "hitchhiking," are sought. In addition to contributing ideas of their own, participants should suggest how ideas of others can be turned into better ideas; or how two or more ideas can be joined into still another idea. Now is the time to put on our "thinking caps" and THINK CREATIVELY. Good luck on getting some winning ideas!

Some rules to follow are no criticism during the session; and write all ideas down (everyone's idea is important at this point).

A creative person has certain qualities. Everyone can develop these with practice: (1) ability to concentrate, (2) accurate observation, (3) retentive memory, (4) logical reasoning, (5) good judgment, (6) sensitivity of association, (7) creative imagination.

**Twelve Points for Evaluation of TV Commercials**

1 Does the video tell the story without audio? How well?
2 Is the video fully graphic (specifying technique, describing staging and camera action)?
3 Does the audio "listen" well (language, pacing)?
4 Do the audio and video complement each other and are they correctly timed for each other? (Act it out to be sure.)
5 Are there too many scenes? Can some be omitted?
6 How well have you identified the product?
7 Does your script win attention quickly and promise an honest benefit?
8 How well have you *demonstrated*?
9 Have you provided a strong visualization of the one major claim that will linger in the viewer's memory?
10 Could a competitive brand be substituted easily and fit well? (Better not!)
11 Is it believable? (Always ask yourself this.)
12 Are you proud to say you wrote it?

## Do's and Don'ts for Effective Commercials

| DO | DON'T |
|---|---|
| Remember TV isn't supposed to be a reproduction of a printed advertisement. Think more in terms of feeling than just facts. | Don't plan your commercial from the things you want to say. Start from the things you want the viewer to feel, then create your commercial to deliver these things. |
| In copy, speak the viewer's own language. | Don't talk too much and especially don't talk "advertisingese." |
| Concentrate on the picture side first and add the audio copy later. | Don't develop the words first. That is a radio and print technique. |
| Use interesting staging, appropriate props and keep the pictures moving or changing with motivation. | Don't rely on announcer's sheer personal magnetism to hold audience even for one 60-second commercial. |
| Run through the pictures without the sound. Make the visual side tell a complete story. Strive for unusual and memorable graphics at all times. | Don't rely on the combination of radio-style copy and whatever pictorial sequences are at hand and easiest to use. |
| Keep the emotional value of television as one of your sales tools. Be certain your commercial has an emotional value. | Don't think that loud, fast excitement is the only emotional quality. Consider quiet, sophisticated, happy, youthful, as moods that best fit your message. |
| Try to involve viewers emotionally. | Don't create unrealistic situations unless you do it on purpose. |
| Make the pictures tell the dominant portion of the story. | Don't write too much audio copy. |
| Stress close-ups to make your message personal, vivid, and more effective. | Don't wait more than a few establishing seconds before coming in close. |
| Identify the product in many ways: background sign, foreground sign, reveals (fade ins, pop ons), supers (superimposing product on background) with or without prices. | Don't rely on sponsor identification only at open and close. |
| Use situations, questions, dramatic statements by people, cartoons, etc. | Don't use printed headlines to arrest attention. |
| Keep the progression of ideas, pictures, and sales points moving toward your objective. | Don't use an unrelated opening or "stopper" merely to get attention. |
| Strive for extremely clear visuals. | Avoid cluttered backgrounds in pictures. |
| Create mood and effect lighting to enhance the commercial. | Don't rely on flat lighting. |
| Let the camera show and demonstrate products. | Don't merely mention the products' benefits. |
| *Prove* selling features as you would in person. | Don't just point to the product and *talk* selling features. |
| Feature *one major* theme or item in a commercial. | Don't use television to list items as you do newspapers. |
| Create an interesting "intro" on film or tape with your own music theme. Or | Don't keep changing the opening or the "Sandwich" parts of your commercial. |
| Or make it an "intro" and a closing called a "Sandwich" commercial. | Repetition helps to broaden its effectiveness. |

**Creative Code**
**American Association of Advertising Agencies**

The members of the American Association of Advertising Agencies recognize:

1 That advertising bears a dual responsibility in the American economic system and way of life.

To the public it is a primary way of knowing about the goods and services which are the products of American free enterprise, goods and services which can be freely chosen to suit the desires and needs of the individual. The public is entitled to expect that advertising will be reliable in content and honest in presentation.

To the advertiser it is a primary way of persuading people to buy his goods or services, within the framework of a highly competitive economic system. He is entitled to regard advertising as a dynamic means of building his business and his profits.

2 That advertising enjoys a particularly intimate relationship to the American family. It enters the home as an integral part of television and radio programs, to speak to the individual and often to the entire family. It shares the pages of favorite newspapers and magazines. It presents itself to travelers and to readers of the daily mails. In all these forms, it bears a special responsibility to respect the tastes and self-interest of the public.

3 That advertising is directed to sizable groups or to the public at large, which is made up of many interests and many tastes. As is the case with all public enterprises, ranging from sports to education and even to religion, it is almost impossible to speak without finding someone in disagreement. Nonetheless, advertising people recognize their obligation to operate within the traditional American limitations: to serve the interests of the majority and to respect the rights of the minority.

Therefore we, the members of the American Association of Advertising Agencies, in addition to supporting and obeying the laws and legal regulations pertaining to advertising, undertake to extend and broaden the application of high ethical standards. Specifically, we will not knowingly produce advertising which contains:

a False or misleading statements or exaggerations, visual or verbal.
b Testimonials which do not reflect the real choice of a competent witness.
c Price claims which are misleading.
d Comparisons which unfairly disparage a competitive product or service.
e Claims insufficiently supported, or which distort the true meaning or practicable application of statements made by professional or scientific authority.
f Statements, suggestions or pictures offensive to public decency.

We recognize that there are areas which are subject to honestly different interpretations and judgment. Taste is subjective and may even vary from time to time as well as from individual to individual. Frequency of seeing or hearing advertising messages will necessarily vary greatly from person to person.

However, we agree not to recommend to an advertiser and to discourage the use of advertising which is in poor or questionable taste or which is deliberately irritating through content, presentation or excessive repetition.

Clear and willful violations of this Code shall be referred to the Board of Directors of the American Association of Advertising Agencies for appro-

priate action, including possible annulment of membership as provided in Article IV, Section 5, of the Constitution and By-Laws.

Conscientious adherence to the letter and the spirit of this Code will strengthen advertising and the free enterprise system of which it is part.

*Adopted April 26, 1962*

*Endorsed by* Advertising Association of the West, Advertising Federation of America, Agricultural Publishers Association, Associated Business Publications, Association of Industrial Advertisers, Association of National Advertisers, Magazine Publishers Association, National Business Publications, Newspaper Advertising Executives Association, Radio Code Review Board (National Association of Broadcasters), Station Representatives Association, TV Code Review Board (NAB)

**Three-Level Study Guide on "Why Man Creates"**

Before you view the film you must know how to "read" it or what to look for. Scan the questions below before we start.

The film probes creativity and its various facets. It is divided into seven sections that are labeled and a conclusion or summary. Notice the sections as you view them. *Do not take notes during the film.* Instead use your eyes to "read" it closely. Afterwards we will discuss and fill in the study guide.

1 What were the seven labeled sections of the film? *(literal)*
2 What was the meaning of the animated "Edifice" section? *(interpret)* (The history of man from caveman to 20th-century man.)
3 What was the last shot of in that section? *(literal, detail)* (An atom hovering over piles of airplanes, TVs, computers saying, "cough, cough.")
4 What was the filmmaker saying in that section? *(interpret)*
5 How does it apply to us? What meaning does it have for us? *(applied)*
6 Did you see any evidence of irony in the "Edifice" section? *(interpret)*
7 In the section "Fooling Around: Sometimes Ideas Start That Way," what did the scene with the egg mean when goopy tar comes out, then finally a butterfly comes out of one? *(interpret)*
8 What does that scene tell you about how to be creative? *(applied)*
9 Who were the three men who were quoted in the section on the "Process?" *(literal)* (Edison, Hemingway, Einstein)
10 What are some of the qualities a creative person must have as implied by their quotes? *(interpret)*
11 What was the filmmaker saying about creative artists in the "Judgment" section? *(interpret)*
12 What was happening with the ping-pong balls in the parable? *(literal)*
13 Who does the ball that bounced too high symbolize? *(interpret)*
14 How does the filmmaker get the audience to relate to him? *(interpret)*
15 How did you feel about him? Have you ever felt as he did or seen someone else who did? *(applied)*
16 Why do we need heroes? *(interpret)*
17 In the "Digression" section what is being said about the squelching of creativity? *(interpret)*
18 How does this same idea relate to the brainstorming principles we learned? *(application)*
19 In the "search" section what do the interviews with the scientific researchers tell us about creative people and the search for success? *(interpret)*
20 What questions do you have that have not been answered?
21 For tomorrow, write a short essay of no more than three pages and include your answers to the following questions:

    How would you describe creativity?
    What qualities does a creative person have?
    Who are some creative people you know about?
    What makes them tick?

    In other words, tell what you think creativity is, what characteristics a creative person must have. Give some examples of creative people and what motivates them. Think your answers through carefully, correct your first draft, and hand in the corrected version. *(synthesis, third level)*

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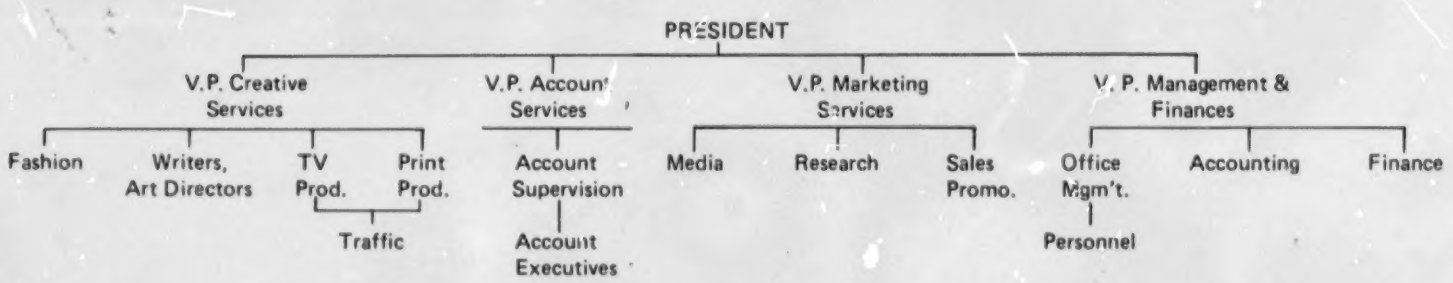
This allows for questions about how parts of the film were made, etc. Interested students can be referred to *Film: The Creative Eye* by David Sohn, which tells about the making of it and includes interviews with Saul Bass, the filmmaker.

## Advertising Agency Organization Chart




Those who produce advertising are business people. An agency is a business and may be small (a 2-man operation), or large like the J. Walter Thompson agency which employs thousands and last year billed $1,038,900,000 internationally. An agency is the middle man in a three-part setup consisting of client, agency, and media. An agency receives 15% commission on billings. A medium-sized or larger agency employs the following people:

- President
- Account executive(s)
- Market research director
- Media director – media buyer
- Radio-TV director
- Creative director
- Art director
- Copywriter
- Artists
- Production manager/traffic manager

# Politics in America

## Unit Plan by Betty Blanchard

Betty Blanchard is a teacher of English and former department head at McGill-Toolen High School in Mobile, Alabama. This, her second contribution to Thematic Units, is an outgrowth of readings and assignments used in American Literature classes for juniors.

**Teacher's Comments**

Do eleventh graders care about politics? In my Survey of American Literature class, I hadn't seen any overwhelming evidence that they did, but I felt that since most of them would be voting within a year, it might be helpful to introduce some concepts that could "percolate" for a year. Then, I hoped, the students' response to their required course in American Government the next year would have an added dimension.

Most of the students responded favorably to the unit, and I was gratified to learn that several had become such fans of Art Buchwald that it was not uncommon for their greeting to be "Did you see Buchwald this morning?" months after the unit was completed.

Because my students were involved in another long-range assignment, I did not have them read and report on a book related to the unit, but I would recommend that activity as an integral part of the unit, especially for more able students. Another activity which I was unable to bring to fruition was having a politician visit the classes to answer questions the students had about issues raised in Gore Vidal's play, *The Best Man*. Students prepared questions and expressed a strong interest in talking with a politician about numerous aspects of politics, but scheduling difficulties prevented us from finding a time agreeable to all concerned.

The unit dovetailed nicely in many respects with the one that followed it—one on the individual's responsibility for shaping the future. "Franchise," a short story by Isaac Asimov, was used as a lead-in to the unit on the future. The story depicts an election in which a giant computer (Multivac) decides who the most representative voter in the U.S. is and questions that voter to determine the outcome of all elections—national, state, and local.

Using the thematic approach in the second semester was a welcome break from the chronological approach used in the first semester, but what is more important, the two units established a decided connection between the world of literature and the world of current events that would not have been possible with a chronological-genre approach. I regret that the unit could not have been taught as an interdisciplinary effort involving a social studies teacher as well, for then I think political consciousness could have been increased even more and the students would have profited from seeing teachers cross traditionally sacrosanct boundaries.

**Overview**

This unit was designed to raise political consciousness in college-bound eleventh grade students. If an interdisciplinary effort is feasible, it could be taught at the twelfth grade level in conjunction with the required American Government course. The unit is loosely structured around four basic concepts: (1) the nature of the politician; (2) the language of politics; (3) the role of the electorate; (4) the role of the media in politics. The unit includes opportunities for the development of writing, listening, viewing, and oral communication skills.

**General Objectives**

The student:

1 examines the nature of the politician;
2 recognizes and composes examples of ten persuasive devices often used by politicians;
3 listens purposefully to taped materials and readings;
4 increases vocabulary;
5 examines examples of hidden bias in the media;
6 produces creative and expository compositions.

**Evaluation**

The general objectives of this unit may be evaluated by the following measures:

1 written test,
2 participation in discussions and class activities,
3 preparation of booklet illustrating persuasive devices,
4 written assignments.

**Materials**

Attitude Survey. (See Attachments.)
e. e. cummings. "next to of course god america i." (See Attachments.)
Nash, Ogden. "The Politician." (See Attachments.)
Buchwald, Art. "The State of the Union Quiz" (see Attachments) and "Leaves of Grass" in Macmillan's Pageant of Literature Series' *Modern American Prose.* (See Attachments.)
Sound filmstrip, *Politics and the Media,* Part III of *Communication Is Power: Mass Media and Mass Persuasion.* Center for Humanities, Inc., White Plains, N. Y.
Fayard, Judy. "Redford Found Politics a 'Charade,'" *Life,* July 28, 1972, p. 50. (See Attachments.)
Gambino, Richard. "Watergate Lingo: A Language of Non-Responsibility," in *Language and Public Policy,* Hugh Rank, ed. (See Attachments.)
Ippolito, D. S., K. L. Kolson, and Thomas G. Walker. "Public Attitude Formation," excerpt from *Public Opinion and Responsible Democracy,* Prentice-Hall, 1976. (See Attachments.)
"Agnew vs. the Press: The VP Attacks Newspapers for Slanted Coverage." Forum Associates, Inc., 512 TransAmerica Building, Tucson, Arizona 85701. Order Number 020-15045.
Various handouts. (See Attachments.)

**Daily Lesson Plans and Activities**

**Lesson One**

1 Distribute Attitude Survey. (See Attachments.)
2 Follow-up discussion of why students took the stands they did on the questions, plus:
   a What motivates a person to enter politics?
   b Can a person of integrity survive in politics?
   c Do the ends (goals one hopes to accomplish) ever justify the means one uses to attain those ends? Is it all right to do something wrong in order to achieve some good purpose?
   d What role do the media play in politics? (Cite Thomas Jefferson's comment: "Were it left to me to decide whether we should have a government without newspapers or newspapers without a government, I should not hesitate a moment to prefer the latter.")
3 Call students' attention to the fact that Art Buchwald is an astute observer of the contemporary American political scene. Ask them to follow his columns, so that later in the unit when they have to write a column in his style they will be thoroughly familiar with it. (The teacher should comment on the columns as they appear, to spark interest and to help prepare students for the assignment.)
4 Introduce *The Best Man* by Gore Vidal (October 1976 issue of *Literary Cavalcade*).
5 Assign parts for oral reading of the play during Lesson Two. *Assignment:* Look up the meaning of the following words–*apprehensive, strident, diffident, grimace, placating, fatuous(ly), ineluctably.* (Words which should be handled in context as the play is read: *turpitude, lucid(ly), gaffe.)*

**Lessons Two through Six**

Oral reading of *The Best Man.* Questions and vocabulary to accompany the reading.

*Act One, Scene One*

1 Why is Jensen so nervous when Russell is being interviewed by the reporters in the opening scene?
2 What kind of person does Russell prove himself to be? Cite examples:
   a What does he have to say about his opponent?
   b What kinds of answers does he give to the press?
   c What kind of relationship does he have with his wife?
   d How does he treat Mrs. Gamadge?
3 Vidal accomplishes a great deal in the first scene of Act One:
   a He establishes the setting in time and place. Where and when does the setting of the play occur?
   b He introduces the main characters. Who are they?
   c He hints at the conflict and at some of the complications. Identify the elements that seem to portend future development.
   d What dramatic function does Hockstader serve?
   e Through various characters, Vidal raises some interesting questions:
      Do you agree with Russell that a President should, under some circumstances, ignore popular opinion?
      Do you agree with Hockstader that just because a man is a liar and a cheat "don't mean he wouldn't be a good candidate"?
      In light of Russell's comment about Cantwell ("Suppose the Chinese were to . . . that day we're all afraid of would be closer," p. 23), do you think Russell would approve of our current President?

*Act One, Scene Two*

Vocabulary: *perfunctorily, sophistry, philander, posthumous, inexorably*

1 Contrast the Cantwells' relationship with that of Alice and Bill Russell.
2 Contrast Cantwell's interview with Hockstader to Russell's.
3 What is Hockstader's philosophical reaction to the idea that the end justifies the means? (p. 26)
4 Do you accept Hockstader's self-assessment: "I'm just an ignorant country boy"?
5 Who was McCarthy?
6 What had Cantwell "cooked up" to get his name before the public?
7 What is the nature of the smear campaign Cantwell plans to use?
8 Why does Hockstader decide not to endorse Cantwell?
9 Where does Hockstader's decision leave us in terms of his speech scheduled for that night? Does he approve of either candidate? Which one do you think he will endorse?

*Act Two, Scene One*

1 Whose famous line is Russell's an echo of? ("If nominated, I will run. If elected, I will serve.")
2 What is significant about the fact that Jensen says *quickly,* "We certainly did (think Hockstader was going to endorse Russell)" in answer to Senator Carlin?
3 What two criteria does Hockstader use to determine if a man is of presidential caliber? How important do you think these are?
4 What is Sheldon Marcus's function?

*Act Two, Scene Two*

1 Compare Mabel's comment about her teacher (p. 32) with her earlier

comment about the same women (p. 25). What does this reveal about Mabel?

2 What traits does Alice reveal during the ordeal of the press conference and the ensuing conversation with Mabel?

3 Examine Mrs. Gamadge's reasons for saying that the unwritten law that "anything to do with *private* lives is out in politics" is a good one. In what sense does she mean "good"?

4 What is significant about Senator Carlin's presence? What is his function in the play? (Review Act Two, Scene One.)

5 What is the truth about how the medical report on Russell was obtained?

*Act Two, Scene Three*

Vocabulary: *jauntiness, nuance, fastidious, vestigial*

1 Why is Hockstader so impatient with Russell's scruples? List the arguments he uses to convince Russell that he should fight "fire with fire"(i.e., use Marcus's testimony)?

2 Do you agree that "To want power is corruption already"?

3 Why do you suppose Vidal has Hockstader collapse at the end of this scene?

*Act Three, Scene One*

1 How does Cantwell demonstrate his expedient nature in this scene?

2 To what does Russell's comment "a Frankenstein monster . . . *made out of the bits and pieces of Sicilian bandits*" refer?

3 Do you think Cantwell's judgment of Russell's character is sound? Would you have released Cantwell's file if you were Russell?

*Act Three, Scene Two*

1 Did Russell behave as Cantwell predicted he would? Did he behave as you would have, had you been in his position?

2 Does Russell's inaction lend validity to Hockstader's assessment of Russell's character?

3 Explain Russell's line: "this monstrous 'I,' the self, must become 'we.'"

4 How is the last line by Russell ("the best man won") to be interpreted? Is he referring to his own victory? to his conviction that Merwin was the best man for the job? or is this capitulation to a meaningless political cliché?

*General Discussion Questions*

1 Do you see the ending as basically optimistic or pessimistic?

2 What do you think Vidal was trying to say through the play?
   a Is it a comment on human nature in general? on the nature of politicians?
   b Is it intended as an indictment of politicians?
   c Is it an indictment of the system that, as Robert Redford claimed after making the movie *The Candidate*, does not allow a man to remain an individual?

3 Compare the characters of Russell and Cantwell:
   a their handling of the press;
   b their campaign tactics;
   c their reactions to Hockstader's illness and death;
   d their marital relationships (Why did Vidal choose to portray Russell as an adulterer? to underscore the phoniness of politics? to make him seem more believable? to contrast with the Cantwells? to reinforce the question of the relationship between morality and political competence? to imply distinctions of immorality?);

e Hockstader's assessment of each one;
f their assessment of each other.

*Assignment:* Like Twain in *Huckleberry Finn,* Vidal seems to raise questions about conventional notions of morality. Consider, for example, the following information about each of the candidates: Hockstader, speaking to Cantwell, says, "You don't drink, you don't smoke, you don't philander." Cantwell also affirms belief in God and the Hereafter. Russell, on the other hand, does philander and admits he's an atheist. Yet Vidal has portrayed Russell as the more moral of the two men. What, then, does Vidal seem to suggest as the real basis of moral behavior? Be sure to cite evidence from the play to support your conclusion.

Announce essay due on date of Lesson Seven. Test on date of Lesson Eight, covering the play and the vocabulary.

**Lesson Seven**

1 Divide the class into small groups and have students read their compositions aloud to each other.
2 Discuss:
   a What ideas, if any, presented in your group did you not agree with?
   b What seemed to be the most valid argument?
3 Exchange your essay with someone who wasn't in your original group. Each of you will edit the other person's essay so that the revision will be as perfect as you and the author can make it. After editing, return the essay to the author and begin revising your own essay when it is returned to you.

**Lesson Eight**

Test. (See Attachments.)

**Lesson Nine**

1 Distribute copies of the poem "next to of course god america i" and read it aloud. (See Attachment.)
2 Discuss:
   a Do you recognize the author by his style? What makes his style distinctive?
   b Cummings is noted for his dislocated syntax. Where do you find an example of this in the poem?
   c What do you notice about the external form of the poem? How does it differ from traditional sonnets?
   d Does the rhyme scheme make at least one of his apparently arbitrary punctuation decisions clearer?
   e What is the probable occasion of the speech? How do you know?
   f What is the significance of the fact that the speaker/politician drinks "rapidly" a glass of water?
   g What is the effect of the phrase "and so forth" in line 2?
   h What is the purpose of the song excerpts in lines 3 and 4?
   i What is the purpose of the typographical arrangement of "deafanddumb"?
   j Why are the interjections in lines 7 and 8 included?
   k Is cummings giving a perfectly faithful rendition of the politician's speech? Explain.
   l What is cumming's attitude toward the politician? How can you tell?

m What attribute(s) of politicians is cummings criticizing?
n Which politician in *The Best Man* could fit cummings' description?

3 Distribute copies of the poem "The Politician" and read it aloud. (See Attachment.)

*Assignment:* For tomorrow, write the answers to these questions:

1 What charges does Nash level against politicians?
2 What are some of the charges that he levels against the constituents?
3 How does Nash's style differ from cummings'? (Consider tone, structure, and poetic techniques.)

**Lesson Ten**

1 Discuss answers to previous day's assignment.
2 Follow-up and lead-in to Buchwald: Can a humorous criticism be as effective as a serious one? What advantage is there in using humor to make a point?
3 Read a Buchwald column to the class. (My personal favorite because it ties in with work we do in the first semester is "Leaves of Grass." It also demonstrates a device Buchwald uses frequently—incongruity.)
4 Distribute copies of a Buchwald column pertinent to a current political event and highlighting political language, if possible. "The State of the Union Quiz" (Attachments) fitted nicely in 1979. (If students have not been following Buchwald's columns, they may need more exposure to his style, possibly through oral reading.)

*Assignment:* Write a column imitating Buchwald's style. Due on date of Lesson Fourteen. Use the remainder of class time to brainstorm for possible topics.

**Lesson Eleven**

1 Show sound filmstrip *Politics and the Media*.
2 Discuss:
a How have the media changed politics?
b Was there any evidence in the filmstrip that the media encourage a type of political dishonesty? What does the presence of the media encourage?
3 Read to the class the Robert Redford interview about his experience in making *The Candidate*. (See Attachments.)
a What discouraged him most about his experience?
b What implications can be drawn from the fact that the people accepted his speech?
c Do you agree with him that the blame should be placed on the system?
d To what extent do you feel the media contribute to the focusing on personality rather than issues during a political campaign? Do you think the same principle holds true in the selection of news reporters?

**Lesson Twelve**

1 Distribute copies of the article by Richard Gambino, "Watergate Lingo: A Language of Non-Responsibility." (See Attachments.)
2 Discuss:
a What is the thesis idea of the article?
b What tone does Gambino adopt?
c How does the use of similies and metaphors by the Watergate people differ from their use by poets?
d What three effects of the use of jargon does Mr. Gambino cite?

e To what extent does language control thought? (Why do janitors prefer to be called maintenance men?)

3 Distribute handout on the Electionspeak game. (See Attachments.)
4 Read categories and examples. (Some classes may profit from additional practice with the device prior to playing the game. It should be discussed with students before proceeding.)
5 Assign each student a number from one to five. The student's number corresponds to one of the five questions. The student is to prepare ten answers to his one question, each answer corresponding to one of the devices. Explain that the answers should not be giveaways, but that they shouldn't be impossibly ambiguous either.

**Lesson Thirteen**

1 Divide the class into two teams.
2 Have each team select a leader who is responsible for polling the team and giving the team's decision.
3 Continue with the game according to the directions in the handout.
4 Remind students that the column in Buchwald's style is due on date of Lesson Fourteen.

*Assignment:* Make a booklet of examples of the ten persuasive devices. For each example, give necessary bibliographic information and explain which device it exemplifies. Due on date of Lesson Nineteen.

**Lesson Fourteen**

1 Divide class into small groups.
2 Have students read their columns aloud to their group.
3 Ask the group to select the best column, which is then read aloud to the whole class.
4 Explain the News Relay simulation procedure. (See Attachments.) Note: Instead of relying on an outside person to be interviewed, I assigned the part of President to one of the students. Also, I stressed the fact that the reporters had to prepare questions ahead of time and that the student "President" had to review his real counterpart's stand on current issues. Bureau Chief B, City Editors A and D, and Managing Editor E were supplied with stencils, and News Director C was given a blank tape and access to a tape recorder.

**Lesson Fifteen**

1 Before dismissing the rewrite men, editors, bureau chief, and news director to prearranged locations, remind them to try to keep the process as authentic as possible. Bureau Chief B has to have his report ready by the end of class. City Editor A and News Director C must have theirs ready for the next class.
2 Hold press conference (approximately 15 minutes).
3 Dismiss reporters.
4 Have remaining students in class write up their versions of the press conference.

**Lesson Sixteen**

1 Assemble feedback from conference:
   a Read Bureau Chief B's wire copy. (Editors should have received a copy on previous day.)
   b Play News Director C's tape.

c Read City Editor A's copy.

2 Distribute copies of "Public Attitude Formation." (See Attachments.)

3 Discuss:
   a Do you accept the first sentence as valid? ("No one . . . concern.")
   b Do you agree with the last sentence in the first paragraph? ("It is the . . . affairs.")
   c Do you accept the second sentence of the second paragraph as valid? ("An educated . . . policy.")
   d How does the third paragraph relate to the comment on "an educated, well-informed, interested, intelligent public"?
   e Are the authors implying that the citizens are responsible for any unsound, imprudent, and ineffective governmental policies? (For what are citizens responsible?)
   f How do you think the authors would respond to Bill Russell's statement to the press: "The important thing for any government is educating the people about issues, *not* following the ups and downs of popular opinion"?

*Assignment:* Consider the case of Senator Brave. (See Attachments.) Write a paragraph describing what you think he would do and why.

**Lesson Seventeen**

1 Collect City Editor D's copy due from press conference.

2 Discuss Senator Brave. Emphasize the decision-making process.

3 Have questions on the board for consideration of the cassette "Agnew vs. the Press: The VP Attacks Newspapers for Slanted Coverage." Ask students to listen for answers to the questions as they hear the tape.
   a What charges does Agnew level at the press? How valid are they?
   b Is Agnew guilty of trying to muzzle the press as one journalist later charged?
   c Is Agnew guilty of the same sort of selectivity which he claims was practiced by the *New York Times*?
   d One journalist claims that Agnew chose his audience well. Would you agree?

4 Discuss questions, plus how "hidden" editing occurs in newspapers.

*Assignment:* Complete handout on editorial decisions. (See Attachments.)

**Lesson Eighteen**

1 Discuss students' responses to the editorial decisions handout.

2 Assemble feedback from Managing Editor E on press conference. Continue with Step Four in the News Relay Simulation activity. Have students fill out the chart in Step Five and discuss the questions in the Focus section.

**Lesson Nineteen**

1 Collect booklets.

2 Review the main divisions of the unit:
(a) politicians; (b) the language of politics; (c) the role of electorate in politics; (d) the role of the media in politics.

3 Assign a four-paragraph theme on a thesis statement prompted by anything we studied in the unit. The theme is to have an introductory paragraph, at least two developmental paragraphs, and a concluding paragraph.

4 Brainstorm for ideas and convert them into thesis statements.

5 Have students use the remaining time to devise a thesis statement of their own and get it approved before leaving class. Due date left to teacher's discretion.

**Suggested Related Activities**

1 Invite a politician to answer the students' questions on issues raised by Vidal's play. (Questions should be prepared before speaker comes.)
2 Have students read and report on books and articles related to one of the four subdivisions of the unit.

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**Attachments**

**Attitude Survey**

| | | *Strongly Agree* | | | | *Strongly Disagree* |
|---|---|---|---|---|---|---|
| 1 | Politics is an honorable profession. | _____ | _____ | _____ | _____ | _____ |
| 2 | A politician should exercise personal judgment in making decisions, even if the decision is contrary to public opinion. | _____ | _____ | _____ | _____ | _____ |
| 3 | Whether or not a politician is a good person has little bearing on his or her competence as a politician. | _____ | _____ | _____ | _____ | _____ |
| 4 | Most politicians are dishonest. | _____ | _____ | _____ | _____ | _____ |
| 5 | The system encourages political dishonesty. | _____ | _____ | _____ | _____ | _____ |
| 6 | The best and most qualified people don't go into politics. | _____ | _____ | _____ | _____ | _____ |
| 7 | The news media blow political scandals out of proportion and make politicians seem more dishonest than they really are. | _____ | _____ | _____ | _____ | _____ |
| 8 | I would consider politics as a possible future career. | _____ | _____ | _____ | _____ | _____ |

**Test on *The Best Man* by Gore Vidal**

A Put an *R* or a *C* to indicate whether the item refers to Russell or Cantwell.

1 former Secretary of State
2 didn't believe in polls
3 Poppa Bear
4 suffered a nervous breakdown
5 one Hockstader originally intended to support
6 acquainted with Sheldon Marcus prior to the opening of the play
7 believed that the ends justified the means
8 compared to Adlai Stevenson
9 suspected of being a homosexual
10 accused of being an appeaser

B Identify the character.

1 "*I* will throw *my* support like a bridal bouquet to the lucky man."
2 "made out of the bits and pieces of Sicilian bandits?"
3 "so busy thinkin' how complex everything is, important problems don't get solved"
4 "fires off a cannon to kill a bug"
5 "You don't even know [*him*]. Nobody knows *him*. *He*'s a man without a face."
6 "Our national committeewoman. . . . The only known link between the NAACP and the Ku Klux Klan."

C Short answer.

1 Russell accuses Cantwell of being expedient. Give an example of something Cantwell did that makes this charge valid.
2 Hockstader accuses Russell of being indecisive. Give an example of something Russell did that makes this charge valid.
3 Explain the significance of the title of the play, its appropriateness to the action, its applicability to different aspects, its appearance within the play, and its helpfulness in unlocking the central meaning of the play.

D Vocabulary. Answer the following questions, including the definitions of the underlined words in your answers.

1 What would be likely to provoke a *grimace* from a *diffident* person? from a *fastidious* person?
2 Would a person who is trying to be *placating* act in a *perfunctory* manner? Explain.
3 What is the common element in *gaffe, philander,* and *turpitude*? Rank them in terms of intensity (degree).
4 If your journal were to be published *posthumously*, would its readers find any *fatuous* remarks in it? Explain.
5 Are *strident* and *vestigial* more nearly synonyms or antonyms? Explain.
6 What is the common element in *sophistry* and *plausible*?

**"next to of course god america i"**

"next to of course god america i
love you land of the pilgrims' and so forth oh
say can you see by the dawn's early my
country 'tis of centuries come and go
and are no more what of it we should worry
in every language even deafanddumb
thy sons acclaim your glorious name by gorry
by jingo by gee by gosh by gum
why talk of beauty what could be more beaut-
iful than these heroic happy dead
who rushed like lions to the roaring slaughter
they did not stop to think they died instead
then shall the voice of liberty be mute?"

He spoke. And drank rapidly a glass of water.

**e. e. cummings**

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**The Politician**

Behold the politician.
Self-preservation is his ambition.
He thrives in the D. of C.,
Where he was sent by you and me.

Whether elected or appointed
He considers himself the Lord's annointed,
And indeed the ointment lingers on him
So thick you can't get your fingers on him.

He has developed a sixth sense
About living at the public expense,
Because in private competition
He would encounter malnutrition.

He has many profitable hobbies
Not the least of which is lobbies.
He would not sell his grandmother for a quarter
If he suspected the presence of a reporter.

He gains votes ever and anew
By taking money from everybody and giving it to a few,
While explaining that every penny
Was extracted from the few to be given to the many.

Some politicians are Republican, some Democratic,
And their feud is dramatic,
But except for the name
They are identically the same.

When a politician talks the foolishest,
And obstructs everything the mulishest,
And bellows the loudest,
Why his constituents are the proudest.

Wherever decent intelligent people get together
They talk about politicians as about bad weather,
But they are always too decent to go into politics themselves and too intelligent even to go to the polls,
So I hope the kind of politicians they get will have no mercy on their pocketbooks or souls.

**Ogden Nash**

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**State of Union quiz**

For those of you who didn't hear the President's state of the union speech last week or did hear it but weren't quite sure what he said, I would like to give a Reader's Digest version of the talk. These are some of the questions and answers the President discussed:

Q–How is the state of the union?
A–Sound.
Q–What kind of foundation are we building?
A–A "new foundation" for a peaceful and prosperous world.
Q–How have we begun to build this foundation?
A–Together.
Q–What has inflation done to this country?
A–Wracked it.
Q–What is inflation?
A–A burden for all Americans but a disaster for the poor, the sick and the old.
Q–What does the government have to do to make the President's anti-inflation program work?
A–Its part.
Q–Will it be easy for Congress to hold down excess federal spending?
A–No.
Q–What do we have to do for unemployed Americans?
A–Provide jobs.
Q–How long have the American people waited for hospital costs to stop skyrocketing?
A–Long enough.
Q–What kind of economic system does the United States have?
A–The greatest in the world.
Q–How do the American people feel about the influence of private lobbying groups and the flood of private campaign money which threatens our electoral process?
A–Powerless.
Q–Which superpower will dominate the world?
A–None can and none will.
Q–What are our choices?
A–Anarchy and destruction or cooperation and peace.
Q–Do we have the desire to become the world's policeman?
A–No.
Q–What do we want to be known as?
A–The world's peacemaker.
Q–How are our ties with Japan and our European allies?
A–Stronger than ever.
Q–Have we won new respect in this hemisphere with the Panama Canal treaties?
A–Yes.
Q–What kind of an era are we entering with one-fourth of the world's population living in China?
A–A hopeful one.
Q–At the same time, what will we do to guarantee a prosperous, peaceful and secure life for the people of Taiwan?
A–Make a commitment.
Q–How are the Soviets expected to negotiate while discussing SALT II?

A–In good faith.
Q–What kind of SALT II treaty will President Carter not sign?
A–One that cannot be verified.
Q–What is the thing Americans need not fear?
A–Change.
Q–What are the messages a bold generation of Americans is sending us across the centuries?
A–Justice, equality, unity, sacrifice, liberty, faith and love.
Q–What does the President want us all to do to bring about a better world for ourselves and our children?
A–Join him in building his "new foundation," which should be a better foundation than we have at present.
Q–Is that it?
A–Yes, but there will be a test next week and anyone who fails it will be dropped from the Social Security rolls and could be asked to take Jay Solomon's job at the General Services Administration.

**Art Buchwald**

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**Redford found politics a 'charade'**

During the filming of *The Candidate,* Redford became more and more depressed by how terribly close in play-acting he seemed to be coming to the underlying charade of all *real* political campaigning. With the camera crews he would go out and shake hands and spout random snippets from his one Speech on likely-looking street corners.

"But the Speech didn't actually *say* a single thing. The scriptwriters specifically wrote it that way. We had decided to go for straight charisma.

Even so, even after we told people that the speech was specifically designed to say nothing, they would still listen to it and ask questions about the 'statements' in it." This puzzled Redford. "It's a small indictment of the public, that their standards are so low.

"And then in the motorcade, with all those people screaming and carrying on, I suddenly realized that it didn't matter *who* was in that car, or for what cause. *Anybody* riding in a car with streamers and escorts becomes important, makes people scream and holler and want to touch him. And the fact that people react that way has something to do with why we have this campaign system—when all it does is take us further and further from what a man is *saying.*"

Even crew members felt the emotional rush triggered by the thunder of a thousand people stamping and screaming—for a *fake* candidate at a *fake* rally. The man at the center, too, is subject to what Redford describes as "an overwhelming contact high."

"You feel you could go for days without eating or sleeping," he says, "and at that time you would believe anything good about yourself. It's like finding a piece of kryptonite, you feel so powerful."

Inevitably, Redford's own viability as a candidate crops up in conversation. "Already I've heard that I made the film as preparation for running for governor of Utah or something," he says.

But his movie mini-campaign did not brighten his view of politics. "I can't imagine any politician surviving the campaign process and remaining totally his own man. I'm critical not of the man but of the system. It produces a climate in which the man cannot remain an individual."

**Judy Fayard**

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**Watergate Lingo: A Language of Non-Responsibility**

Following in George Orwell's tradition, Gambino points out how political language has been so used as to mask reality, to avoid personal responsibility or guilt for the lies and the crimes committed. Our language is being used by politicians "not as an instrument for forming and expressing thought. It is used more to prevent, confuse, and conceal thought." Gambino, a member of the NCTE Committee on Public Doublespeak, then illustrates these manipulations by examples from the circumlocutions, stock phrases, and jargon of the Watergate witnesses.

> We operated on what is known in some industries as a zero-defect system. We attempted to get everything right.
> H. R. Haldeman

In a now famous phrase, Ron Ziegler and John Erlichman have declared White House statements proven false to be "no longer operative." This is a very handy phrase which can mean any of the following:

> It wasn't true in the first place.
> I'm sorry I said it.
> I thought it was true then but I know now it wasn't.

While the public was left wondering what the phrase meant, responsibility for the original lies was shifted from the liars to the lies themselves. The responsibility was not in the people, not even in the stars, but in the statements themselves, which were spoken of as if they had lives and energy of their own.

In ordinary English we speak of employees being fired. In the language of the Department of State, they are "selected out." It sounds as if the fired people are honored. The palliative phrase relieves the employer from responsibility for an unpleasant act. Similarly, at the C.I.A., according to Director Colby, superiors do not fire subordinates. They "arrange a circumstance where employees can be helped to leave government service early." How helpful of them! One is almost led to think that people dismissed might thank their bosses for being favored. . . .

Many commentators on the Watergate actions have ominously linked the events with the society presented in George Orwell's novel *1984*. As I have watched the Watergate hearings on television, I have been reminded not so much of *1984* as of a lesser known work of Orwell, an essay written in 1945 entitled, *Politics and the English Language*. In it, Orwell warned:

> It is clear that the decline of a language must ultimately have political and economic causes. . . . But an effect can become a cause, reinforcing the original cause and producing the same effect in an intensified form, and so on indefinitely. A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier to have foolish thoughts.

A significant lesson is emerging from the Watergate hearings, apart from those that the powerful violate laws, subvert the United States Constitution and scorn decent ethics. The testimony of the Watergate crowd demonstrates that a stock political language has evolved which makes it difficult for the

powerful and the public alike even to think meaningfully about respect for laws, loyalty to the Constitution, or to exercise moral sensibilities. The torrent of circumlocutions, mechanical verbal formulas, misplaced technical jargon, palliative expressions, euphemisms and inflated phraseology indicates that the brains both of speakers and listeners are being anesthetized or stunted. Critical meanings are barred from the beginning in a form of conceptual contraception. Insofar as we become addicted to the corrupt Watergate language, it is nonsense to speak of political or moral responsibility and irresponsibility. Lacking mastery of clear, meaningful language deprives us of the basic equipment required of responsible people. As we abandon meaningful language in favor of blather, we become positively irresponsible to ourselves as well as to others. In listening to the Watergate witnesses it often is hard to tell whether they are merely dissemblers trying to paralyze the minds of others, self-deceivers who have crippled their own intelligences, or glib dolls whose characters remained undeveloped as their smartness grew.

Whatever the character of the Watergate witnesses, the hearings show that political language has degenerated since Orwell's warning that thought and language decline together. Seemingly more than before in American politics the English language is used not as an instrument for forming and expressing thought. It is used more to prevent, confuse and conceal thought. . . .

. . . Issues of moral right and wrong are inexpressible in their lingo. When Senator Weicker asked Herbert Porter what was "the quality of his mind" (Washingtonspeak for "what were you thinking?") while he dealt in improper use of campaign funds, Porter paused, then replied, "Senator, I'm not a moral philosopher." In politics as in ethics what our language prevents us from articulating, it prevents us from thinking. Although the words of the Watergate people indicate that Washingtonspeak is well on the way to becoming a language in which the whole matter of legality, as well as ethics, will also be inexpressible, it has not yet reached that perfect state. Speakers of this odd language must at present rest content with its power to make only *personal* responsibility for illegal acts impossible. Just as it would have been impossible in Periclean Athens to speak of the internal combustion engine, computers or atomic energy, so in Washingtonspeak personal moral responsibility does not exist. To be sure, illegal acts still exist in Watergate glossology, but in the linguistic progress achieved so far, illegalities exist *sui generis*. They constitute a kind of unholy creation from nothing by no one.

## Circumlocutions

Several dominant features of Washingtonspeak have been greatly exposed during the Watergate hearings. Circumlocutions and convoluted language are among the foremost instruments of this language of nonresponsibility. Champion among the witnesses in this skill is the voluble Mr. Ehrlichman. His method was to confound critical questions put to him by blanketing them with intense barrages of grape-shot syntax. The Senators questioning him were given time limits and most of them were poor cross-examiners, an opinion confirmed by a recent survey conducted among prominent trial lawyers. Erlichman, therefore, as one of my acquaintances put it, "talked the bastards to death" with such phrases as "we (Dean, Mitchell and Ehrlichman) made an agreement to go out and develop additional information if we could." One may seek, compile, file, pursue, fabricate, conceal, alter, reveal and do other things regarding information. But how does one "develop" it? In a darkroom? A chemist's laboratory? Ehrlichman's language leaves us

ignorant of precisely what the three men had agreed to do and therefore unable to assess its morality or legality. . . .

Although Ehrlichman was aggressively or defiantly blunt throughout much of his confrontation with the Senate Committee, he repeatedly became almost incomprehensibly loquacious when questioned about his responsibility and that of others he insisted are blameless. When asked about the allegations made by both Richard Helms and General Vernon Walters, formerly the two top men at the C.I.A., that Erlichman and Haldeman suggested that the agency ask the F.B.I. to limit its investigation into the "laundering" of Republican money in Mexico on the pretext that the F.B.I. would endanger some pretended agency operation in that country, Erlichman's diction became inscrutable:

> My recollection of that meeting is at considerable variance with General Walters in the general thrust and in the details. In point of fact, as I recall it, we informed Mr. Helms and General Walters that the meeting was held at the President's request for the reasons I stated. Mr. Haldeman said that the Watergate was an obvious important political issue and that the President had no alternative but to order a full allout F.B.I. investigation until he was satisfied that there was some specific area from which the F.B.I. should not probe for fear of leaks through the F.B.I. or dissociated and disconnected C.I.A. activities that had no bearing on Watergate. . . .

Washingtonspeak circumlocution is virtually invulnerable. It smothers any counterattack with more circumlocution. The circumlocution gains strength over each attempt to pierce it with Hydra's ability instantly to replace any of its serpents' heads which is cut off with two others. Thus Ehrlichman first explained—in his fashion—the payment of cash to the captured Watergate burglars by saying, "John Mitchell felt very strongly that it was important to have good legal representation for these defendants for a number of reasons—for political reasons, but also because we had these civil damage suits that had been filed by the Democrats." When pressed about exactly what were the "political reasons," Ehrlichman set the Hydra-like prowess of circumlocution upon his questioners. "Well," he said, "just that if there were to be a trial and it were to take place before the election, that obviously that trial would have some political impact and good representation was simply essential." By this time the numerous heads of Ehrlichman's verbal monster were overwhelming. No one on the Committee pursued the question any further.

Similarly, Ehrlichman's response to a query about whether he suspected Jeb Magruder's involvement in the Watergate cover-up and what he did about his suspicion was so convoluted as to be totally uninformative. Again no Senator challenged Ehrlichman's confounding statement that:

> There came a time when there was a feeling that, at least on my part, based on what Mr. Dean was telling me about the unraveling of this thing, that Mr. Magruder may have had some involvement, and that culminated in a meeting with the Attorney General (Mitchell) at the end of July, on the 31st of July, where Magruder was specifically discussed. But just where in there I acquired the information, I can't tell you.

Any questions? . . .

### The Stock Phrase

Another feature of the Watergate language of nonresponsibility is the use of stupefying stock phrases. A private meeting with the President of the United States arouses considerable interest about possibly revealing statements. But John Dean's "one on one with the President" sounds as impersonal as the shuffling of a deck of cards. It is mechanical in connotation, as are other phrases used by Watergate witnesses. They did not approve things but "signed off on them" as when Jeb Magruder said Mitchell signed off on a proposed project. The phrase makes Mitchell appear to casually flip a switch rather than consciously and knowingly make a decision. You, I and most people take orders from our bosses or superiors in our jobs or careers. John Dean "followed a channel of reporting." It sounds more prescribed by circumstances than an act of concious obedience. The course of a channel is fixed and a good harbor pilot merely follows it. And reporting evokes much less responsibility than giving and taking instructions. . . .

The stock phrase most used during the Watergate hearings was "at this point in time" and its variations, e.g. "at that point in time." At first these expressions sound merely like pretentious, elaborate ways of saying, "then," "now," "at that time," "at this time," etc. But the stock phrases are much more useful. "At that point in time" serves to isolate the event being discussed, to detach it, bracket it and set it apart from all other events and people. It becomes a moment existing by itself. Questionable conduct is thereby voided by being reduced to a mathematical point, a fiction having no dimensions, connections, history, or relation to the present. Surgeons prefer to operate in a "clean field" established by isolation of the area of incision through elaborate operating room techniques. Only a swatch of flesh is presented to the surgeon's eyes instead of a whole patient. The surgeon is thus spared the unnerving sight of the patient's face, posture, and general human appearance at the critical time of surgery. "At that point in time" accomplishes an analogous effect. The difference of course is that the surgical procedure serves a legitimate medical purpose, while the Watergate linguistic procedure obscures personal political and moral responsibility. Two of the axiomatic requirements of personal responsibility are motives before the deed and awareness of consequences after the deed. "At that point in time" foils both. . . .

### Specialized Jargon

Another prominent feature of Watergate talk is the frequent misuse of technical jargon taken from specialized areas of life. Jargon used by specialists in reference to their specialty is meaningful and useful. It facilitates communication between the specialists whether it be in football, medicine, seamanship, stock brokerage, etc. But when appropriated for use in politics, technical jargon from other fields serves contrary purposes. Codes produced by misplaced jargon used in politics serve to mask the true nature of what is happening. And the use of jargon which is elsewhere legitimate lends an aura of justification and respectability to morally and legally dubious behavior. The use of appropriated jargon also serves the old priesthood mystique function of jargon. Those privy to the code enjoy a special, privileged, sophisticated status making them superior to us ordinary slobs. . . .

Illegal activity is spoken of as "games." Criminal conspiracy becomes a "game plan." Conspirators are "team players" like so many good halfbacks or third basemen. Thus Caulfield is said to have told McCord he was "fouling

up the game plan." And Herbert Porter said he remained silent about nefarious doings at Nixon's campaign headquarters because he wanted to be a "team player." Criminal wiretappers are spoken of as "wire men," mere technicians like electricians legitimately used by the telephone company or police department.

Another linguistic style heavily favored by Watergate witnesses is the use of the passive rather than active voice. For example, instead of saying, "I was curious" or "I thought of it," the witnesses have an infuriating habit of saying things like "it pricked my curiosity," "it crossed my mind," "it dawned on me." The effect of the habitual use of the passive voice is to create an illusory animistic world where events have lives, wills, motives and actions of their own without any human being responsible for them. This effect is enhanced by another tendency of the speakers—the constant use of multisyllabic words when ordinary shorter ones would do. This old pedant's trick serves to numb independent thought in the listener and speaker. It also puffs up the status of the speaker in the minds of his audience and in his own self-esteem. Thus, the elegant lingo prettifies the sordid facts probably even in the minds of the guilty. . . .

Among the most infuriating euphemisms used by Watergate witnesses is "surreptitious entry," meaning burglary. Thus a crime becomes a game of hide and seek, or at most a naughty prank. Next time you find a burglar in your home don't shout "police!" Say, "Oh, you surreptitious devil you!"

What ordinary crooks call "casing the joint" before a burglary is called by the Watergate bunch "a vulnerability and feasibility study." Surely these men were just students and technicians. But criminals? Never.

Illegal wiretapping is evil. Therefore the Watergate people engaged in "electronic surveillance." Spying on a person's activities is "visual surveillance." Evil people cover up, lie and bribe. Watergate people "contain situations" like so many protective dams.

Is this concern with language mere pedantry, a case of academic vanity? I suggest not. When an elaborate language of nonresponsibility becomes current in the federal government, it would be irresponsible for us not to expose and correct it. We have been had. . . .

It is time to cleanse our minds—and I don't mean launder—from the muck of Washingtonspeak if we still value government of responsible people, by responsible people and for responsible people. Although a more humble goal, this would be prefereable to Mr. Haldeman's "zero-defect system."

**Richard Gambino**

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**Public Attitude Formation**

No one seriously doubts the premise that for democracy to function the citizenry must hold some attitudes about issues of political concern. These attitudes may not be well informed or arrived at in an intelligent manner, but for the government to be responsive to the will of the people, such a public will must exist. Therefore, the first building block upon which democracy stands consists of the opinions and attitudes of the people. It is the political responsibility of citizens in a democratic society both individually and collectively to acquire meaningful attitudes on governmental affairs.

If for the moment we assume that governmental leaders and institutions are responsive to the will of the citizenry, then it becomes clear that the quality of governing will be directly related to the quality of public opinion. An educated, well-informed, interested, intelligent public can be expected to prompt sound, prudent, and effective governmental policy. Conversely, an ignorant, disinterested citizenry would prompt policy of a marginally acceptable standard at best. Thomas Jefferson expressed this position when he penned in a passage of dubious poetic quality that, "if a people expects to be both ignorant and free, it expects what never was and never will be."

While the United States measures well on this score in comparison to other nations, it does not fare well in absolute terms. We undoubtedly have one of the most literate and educated societies in history. Americans have more knowledge about their relatively complex government than most inhabitants of this planet, and they do take stands on the more important issues facing the nation. Yet the degree of their political information is surprisingly low. Few could name more than a handful of governmental officials; many become confused about the various levels and branches of government; and most fail to comprehend the basic processes through which the act of governing must pass. Not many American voters meet William Mitchell's description of a rational, well-informed citizen. Mitchell characterizes the rational voter as "... one who is sufficiently informed that he knows his own goals or preferences and can rank them in order, is aware of alternative public policies as they relate to his preferences, and has some grasp of the expected benefits and costs to himself and society of these alternatives." While specific political information may not be well entrenched in the minds of the populace, Americans form definite attitudes on general public issues. The individual on the street can readily express his feelings about busing, abortion, crime, race relations, communism and war—often quite vociferously. Therefore, while the American citizen might be criticized for a lack of specific information, there is little questioning the fact that he possesses more than enough general knowledge to realize what he wants from his government.

**D. S. Ippolito et al., Prentice-Hall, 1976.**

### The Game of ElectionSpeak

ElectionSpeak is a special dialect of English spoken mostly by politicians on the campaign trial. Although it sounds a great deal like regular English, it contains much less information and much more propaganda. ElectionSpeak is quite an easy dialect to learn—all it takes is a little practice.

*How to Play.* (a) Divide the class into two teams. The teacher or a student serves as referee. The referee writes the numbers 1 through 10 on separate slips of paper and puts the slips into a container. (b) The teams alternate in sending one member—the "candidate"—to the front of the room to answer a question put to him or her by the opposing team. (c) The candidate identifies himself/herself and the office he/she is seeking. (d) The opposing team asks the question (chosen from the list of five below). (e) The candidate draws a number from the container, looks at it, and hands it to the referee. (f) The candidate answers the question, using the persuasive device indicated by the number he has drawn (see list and examples below). (g) The candidate's teammates have one chance to identify the device he has used. If the referee says they are right, the candidate's team gets one point. If they are wrong, the opposing team has one chance to identify the device and earn one point. Any disagreements are settled by the referee.

### The Five Questions

1 How does your background fit you for the office you are seeking?
2 You didn't do well in a recent public opinion poll. How do you explain this?
3 If elected, what will you do about the problem you consider most urgent?
4 What are your views of your opponent?
5 How is your campaign going?

### The Ten Persuasive Devices

1 glittering generality: An abstract term that inspires respect and approval but is difficult to define in a specific situation. Examples: *liberty, justice, honor, national security, democracy, unalienable rights, the American dream, high standard of living, brotherhood, progress, integrity.*
Answer to Q. 1: My law studies have increased my faith in the great American principle of justice for all. Q. 4: My opponent has stood aside while others of us carried on the fight for individual liberties.

2 name-calling: Attaching labels that arouse disapproval or fear, in order to discredit opponents and their policies. *Bureaucratic, big government, communist, reactionary, radical, permissive, scandalmonger, old-fashioned, alien.*
Q. 1: I have made a careful study of the psychopathology of the radical left, and I know how to combat it. Q. 2: The newspaper that conducted that poll is one of the worst examples of yellow journalism I have ever seen. Q. 4: My opponent's economic policies are 75 years behind the times.

3 smoke screen: Language that sounds plausible but communicates nothing. It usually consists of confused syntax, ambiguity (statements that can be interpreted in two or more different ways), words with vague meanings and technical jargon.
Q. 5: Having entered the campaign late, the media have been full of blue-sky promises for which no thoughtful voter would think there could never be any instrumentalities unless I am able to show them to be counterindicated in civic-minded groups like this one.

4 transfer: Claiming association with a popular or successful person, in the hope that some of his or her good reputation will rub off on oneself. Guilt-by-association is also "transfer," but of a damaging kind.
Q. 3 (health care): Russia and China have government-administered health care, and I don't think we want to copy them in anything. Q. 4: My opponent's father hired scabs to work at his factory during the strike two years ago.

5 figurative language: Metaphors, similies, and analogies are types of comparison. If clever and striking enough, these figures of speech can make listeners accept even illogical or unfair comparisons.
Q. 3 (the economy): Money that is pumped into businesses eventually overflows and irrigates the whole economy (*analogy*). Q. 5: Enthusiasm for my candidacy is snowballing (*metaphor*).

6 appeal to authority: Citing experts, spiritual or intellectual leaders, books, or institutions whose pronouncements appear to support one's own position.
Q. 2: Pollster Elmo Roper says that a question can be phrased in such a way that only a certain answer is possible.

7 personal appeal: Trying to ingratiate oneself with an audience by flattering them, claiming to be "just one of the folks," arousing their pity or sympathy, or acting humble.
Q. 4: My opponent has spent twice as much on TV commercials alone as I have been able to scrape together for my whole campaign.

8 logical fallacy: These are just a few of the more common: *Either/or* (saying there are only two choices when in reality there are more). *Overgeneralization* (drawing sweeping conclusions from only one or two cases). *Post hoc, ergo propter hoc*—Latin for "after this, therefore because of this" (assuming that since B followed A, B was caused by A). *Concurrency* (assuming that since A and B occurred together, one must have caused the other). *Non sequitur*—Latin for "it doesn't follow" (drawing a conclusion that has nothing to do with the premise).
Q. 2 (*Post hoc*): I understand that the pollsters questioned some people as they were coming out of a free barbecue given by my opponent. Q. 3 (*either/or*): When unemployment is reduced to zero, inflation soars, and vice versa. Q. 4 (*non sequitur*): Coming from a rich family, my opponent is unconcerned about the economic woes that beset the middle class. Q. 5 (*overgeneralization*): If as many people as this can come out to see me in the pouring rain, I know there must be a lot of support for my candidacy.

9 dodging the question: Avoiding giving an answer by: Ridiculing the question or the questioner. Tossing a "red herring" (unrelated issue) into the discussion to divert attention from the real issue. Picking an unimportant detail of the question and talking only about that. Deliberately "misunderstanding" the question. Redefining a term in the question to suit one's own purpose. Answering with another question.
Q. 2. Instead of the term "public *opinion* poll" I prefer "public *knowledge* poll." "The poll you refer to merely reflects the fact that my opponent, being the incumbent, is better known. Q. 5: Do you remember the campaign of 1948, when everyone was sure Dewey was going to win?

10 giving a direct, honest answer: This is probably the most difficult "technique" of all, but it can also be the most persuasive.

**Marjorie Burns**

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**ElectionSpeak Game**

Identify the persuasive devices used in each of the following excerpts. Not all of the devices are included, and more than one may be found in some of the excerpts.

1 Since the Supreme Court's decision twelve days ago, I have ordered my counsel to analyze the sixty-four tapes, and I have listened to a number of them myself. This process has made it clear that portions of the tapes of these June 23 conversations are at variance with certain of my previous statements.

2 We must protect our American way of life. Vote for Harper; he will clean up City Hall.

3 If you liked Hitler, you'll love Winton.

4 Should Harrison be elected representative again? Yes, if you want to waste the taxpayers' money on a man who doesn't need it.

5 I say to those who continually criticize our country: love it or leave it.

6 All those pseudointellectuals in Washington think they can tell us how to run our schools and our communities. All these know-it-alls in the courts and in Congress and these bearded professors in the colleges are always laying down guidelines. Listen to them and you'd think the average man in the street, the little businessman, the farmer, the worker don't know how to blow their noses without a guideline.

7 My opponent has recently been beating the drum for a universal rent-control law. To some misguided people this scheme may have a superficial appeal. Let no one be mistaken, however. Such a law would simply be another gain for the creeping socialism which threatens to destroy the spirit of freedom in this country. The right of a man to reap a fair return on his investment is one of the basic principles on which our nation was founded. We have had enough of this tampering with free enterprise by starry-eyed do-gooders and by those who would sell us down the river.

8 If we take away guns, people will find other things to kill with. Besides, every citizen has the right to bear arms. It was written into the Constitution by our forefathers in the 1700s.

9 In 1942, my opponent was a member of the New Movement Society, which, as we all know, has expressed some of the same sentiments as did governments hostile to our country.

10 Well, neighbors, after I say my piece, I want to shake hands with each and every one of you good people and ask for your vote.

**Probe: How can the news relay process affect the quality of the news?**

Whatever the skills and competence of a newsman, he knows that the story he files is always subject to the relay process that goes on within his medium.

The newsman begins the process with his typewritten copy, his phone call, his film, tape recording, cablegram, or satellite transmission. He rarely controls the fate of his news material beyond that point unless he has the power of a Harry Reasoner or that of a major columnist like Irving Sablonsky.

In order for the newsman's story to reach the mass audience, it must go through relay processes which alter his original story. So there is an advantage for the people, the news consumers, to have some idea of how the process works.

**Lab: News Relay Team**

In this lab the class will simulate an actual news relay process.

Set up a news conference interview on an important local news story. Invite someone vitally linked to that story to appear for the press conference.

Five members of the class will acts as reporters and it will be their responsibility to ask the right questions and keep the press conference moving. Four other members of the class will be rewrite men. And another five will be editors. The rewrite men and editors, of course, will not attend the press conference. The remaining members of the class can join in the press conference with the reporters.

Reporter A: _____ for the *Evening Times* has to meet an afternoon deadline.

Reporter B: _____ for the City News Bureau wants to get his report on the wires as soon as possible.

Reporter C: _____ for KLCN radio wants to make the next hourly news report.

Reporter D: _____ for the *Daily News*, a morning paper, has until 10 p.m. to file his story.

Reporter E: _____ for a weekly news magazine, has more time to write and file his story.

*Step One:* As soon as possible after the press conference, reporters A, B, and C phone their reports to their rewrite men. (Tape recordings of the reports will be helpful for later analysis.) Reporters D and E write their stories.

*Step Two*: Relay-rewrite men prepare written copy to be printed or broadcast.

Rewrite Man A: _____ at the *Evening Times* receives the call from Reporter A, asks questions to clear up points and gets all the facts of the story. Allowing himself only one hour, he composes the story. The editor has asked for a 250-word story.

Rewrite Man B: _____ at the City News Bureau takes phone report from Reporter B and proceeds to write the story. He makes word-length decision based on his own estimate of the story's importance.

Copy Editor C: _____ at KLCN radio tape records phone report from Reporter C so he can use direct sound report on the air. He writes copy and decides what parts, if any, to play "live" on a 40-second newscast.

Rewrite Man D: _____ _____ at the *Daily News* accepts written copy from Reporter D, discusses it with him, and edits the copy for publication. He allows himself one hour writing time for a 450-word slot.

*Step Three:* Editors and news directors make final decision on news copy.

Bureau Chief B: _____ at City News Bureau accepts copy from Rewrite Man B and decides how much of it will be put on the City News wire. (This copy should be duplicated and distributed immediately to the following four editors and the class.)

City Editor A: _____ at the *Evening Times* accepts copy from Rewrite Man A. He may call the reporter and ask additional questions or make suggestions about the story. He decides how much of the story he will print. He also receives the wire service copy and may decide to use it instead of his own, or he may ask that his own copy be rewritten to include information in the wire copy.

News Director C: _____ at KLCN accepts copy and tape from his Copy Editor, reviews the wire service copy, then broadcasts on tape the 40-second news report.

City Editor D: _____ receives copy from Rewrite Man D as well as the wire service copy. He proceeds in the same way as City Editor A above.

Managing Editor E: _____ at the weekly news magazine accepts copy directly from Reporter E, discusses it with him for possible revision, and reviews the stories already published by the wire service, the *Times,* the *Daily News,* and the KLCN newscast.

*Step Four:* All four print media provide copies of their completed news reports for the class. KLCN offers its radio tape.

Ask each of the news teams to describe what happened from the press conference through the finished news stories.

Use the space below to draw a model of the relay process each story passed through before it reached its final form.

Story A:

Story B:

Story C:

Story D:

Story E:

*Step Five:* As you listen to the news teams and review their finished stories, complete the following evaluation sheet on the effects of the relay-editing process. Ratings: Y–Yes, in a major way. N–No, not significantly. S–Somewhat.

| | Story | A | B | C | D | E |
|---|---|---|---|---|---|---|
| 1 | Did the facts of the story change? | | | | | |
| 2 | Were facts lost or garbled in the relay process? | | | | | |
| 3 | Were facts restored or clarified in the relay process? | | | | | |
| 4 | Did the emphasis of the story shift? | | | | | |
| 5 | Did the pressure of time affect the accuracy of the story? | | | | | |

Focus: If you were present at the original press conference, which finished story did you find most accurate and informative?

Which accounts did you find satisfactory, given the pressure of time and the limits of the medium?

Do you think any account was harmed in the relay-editing process?

What kinds of changes were made by those who were not present at the press conference? Were they helpful or not?

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**Exercise in Political Courage: The Case of Senator Brave**

Senator Brave (R-Tex.) is uncertain how to act on a bill now being debated on the Senate floor. The year is 1979. The bill in question is entitled, "An Act for the Advancement of Education." If passed, it would create a federal agency empowered to broadcast educational TV programs for use in the nation's schools. The issue has received considerable attention from the national and local press and from pressure groups inside and outside the schools.

The President, a Democrat, has asked Senator Brave to support the bill. So far, however, the Senator has remained silent. He must first decide in his own mind where he should stand on the measure. He has only an hour in which to make a decision. Quickly he reviews his values, ambitions, and responsibilities and arranges them in the order of their importance to him.

*Values*

1 A former teacher, he is fundamentally concerned that more children receive a better education.
2 A conservative statesman, he is fearful that the expansion of the Federal Government may turn America into a welfare state.

*Responsibilities as a Senator*

1 He thinks his primary responsibility lies in faithfully representing the interests and wishes of his state.
2 He believes, however, that he should also consider his responsibility to the nation.
3 Though a strong partisan, he does not follow the party line on all issues, and considers his party loyalties to be less important than his other responsibilities.

*Political Ambitions*

1 His immediate aim is to win reelection to the Senate in 1980.
2 He is looking ahead to 1984 when he stands a good chance of being the Republican nominee for President.

Having thus reviewed his general principles and prospects, Senator Brave now considers the possible consequences of voting for the education bill in question. The following are his conclusions:

1 The education of the nation's children will probably be advanced by the bill, but to what extent is uncertain.
2 Passage of the bill would definitely mean one more step in the direction of a paternalistic Federal Government.
3 The schoolchildren of Texas are not receiving the kind of quality education that nationally sponsored TV programs could provide.
4 The teachers of Texas are not well organized for political action, but most seem to be opposed to federal intervention in the schools.
5 Nationally, teachers' professional organizations are strongly behind the education bill.
6 The press in Texas is making a big issue of this bill and is generally hostile to it.
7 Texas' most influential politicians in the state legislature and in the cities are almost unanimously against the bill.
8 Nationally, the Republican party is divided, but the liberal wing is in the majority. They only need someone like Brave to lead them and they will support the bill in Congress.
9 Brave's support of the bill would mean that he would lose the support and influence of the conservative wing of the Republican party, the group that he had always championed.

10 To speak for the bill, as the President would have him do, would mean the enactment of the measure. It would also enhance his national reputation.

Senator Brave looks up from his notes and glances at his watch. He must hurry for a luncheon date with the President at the White House to announce his decision to support the education bill or not.

If you were Senator Brave, what would you decide?

**Editorial Decisions**

Put yourself in the following executive or editorial position (but maintain your own values and judgment) and make the required decision as quickly as possible.

1 You are the president of a network television news department. Who will you hire to give commentaries on a regular basis on your evening news program: one or two commentators with established names, or a number of different qualified commentators representing a wide spectrum of political viewpoints? (If there is more than one, their turns would be rotated so that there would be only one commentary each evening.)
   — one or two established names
   — numerous, representing a wide spectrum

2 You are the copy editor of a large daily newspaper. On what page will you place the following wire service story?

> "A team of psychologists sponsored by the Surgeon General has found that at least under some circumstances, repeated exposure to televised aggression can lead children to accept what they have seen as a partial guide for their own actions. As a result, the present entertainment offerings of the televised medium may be contributing, in some measure, to the aggressive behavior of many normal children."

   Page —

3 You are the president of a national network. Which ONE of the following events will you afford live coverage to:
   — the farmer's tractorcade
   — a U.S. Senate committee hearing on prison conditions and brutality
   — a Right-to-Life rally
   — an anti-nuclear demonstration
   — the opening of the American embassy in China

4 You are the president of a national television network. The National Organization of Women (NOW) has presented you with the results of their extensive study showing that the commercials your network is carrying are sexist in nature—demeaning to women and depicting them in a limited number of roles compared to men. They are asking you to run—free—commercials that contest and counter this alleged stereotyped and demeaning depiction of women. They claim it is your ethical duty as well as your legal obligation under the Fairness Doctrine (which requires that broadcasters present all sides of controversial issues). Will you grant NOW any free time so they can air their "counter commercials"? If so, in what proportion to the offending commercials?
   — no counter commercials will be allowed
   — yes, in a proportion of — counter commercials to every — offending commercials.

5 You are the copy editor of a daily newspaper, and have decided to use a photograph to go along with the day's coverage of the Carter-Begin talks. You have decided to use one of the photographs of Carter from among many that have been made available to your newspaper. Some show him A) relaxed and smiling, while others show him B) grim and determined, C) attentive, D) frowning intently on what Begin is saying, or E) aggressively making a point to Begin. Which one will you select?

# Voices for Justice

## Unit Plan by Becky Johnson

Becky Johnson is currently a 5-8 science and English teacher at Rudlin Torah Academy in Richmond, Virginia. Formerly, she was K-12 Language Arts Coordinator in Haysville, Kansas. She is membership chair of the JH/MS Assembly of NCTE and editor of "The Needle's Eye," a quarterly publication of Virginia Association of Teachers of English.

**Teacher's Comments**

This unit, Voices for Justice, was taught in the first quarter of our high school mini-course program. The class was filled and has continued that way ever since.

Setting the climate for a class on justice can be exciting. I prepared several overhead transparencies with quotes on justice and then drew a picture to correspond with the quote. (Many quotes can be found in *Bartlett's Familiar Quotations*.) I also made a poster of the personification of justice, a blindfolded woman holding a scale in her hand. A newspaper collage is also an effective visual aid for a bulletin board. I use articles about the Supreme Court and state and national trials.

**Overview**

In recent years law and justice have been studied in business and social studies classes. At a recent governor's conference on violence and vandalism in the schools, attorneys were surprised to learn from the educators who attended that justice and law are in the English curriculum. The highly publicized Tate-LaBianca murders and the subsequent trial of Charles Manson, dramatized in the television movie *Helter Skelter*, based on Vincent Buglioso's book, fascinated young people. Later, the execution of Gary Gilmore and the accompanying furor over capital punishment created much interest among young people. Also, many adolescents mirror the feelings of a large proportion of the population on the matter of the punishment of criminals. They complain that our judicial system is too lenient with criminals. They often do not understand that under our judicial system the accused is considered innocent until proved guilty beyond a reasonable doubt; the rights of the individual take precedent over society's desire to avenge a crime by punishing an individual who appears to be or who might possibly be guilty.

**General Objectives**

The student:

1 knows the meaning of justice and law;
2 becomes acquainted with the way in which a jury functions;
3 realizes the seriousness of a jury's responsibilities;
4 becomes acquainted with courtroom procedure;
5 understands legal and courtroom terminology;
6 verbalizes a personal reaction to what is just and unjust and defends that opinion;
7 appreciates the need for laws in a society;
8 understands the complexities of providing justice for all.

**Evaluation**

The general objectives of this unit may be evaluated by the following measures:

1 participation in small group discussions and general class discussion;
2 passing an objective and/or essay test on the vocabulary and major readings;
3 journal entries, book reports, essays, projects, or posters.

**Materials**

"Law and Justice: Man's Search for Social Order," a sound/slide series from the Center for Humanities in White Plains, New York.

*Law, You, the Police and Justice* from *Contact Series*, Scholastic Publications, Editor, Goddykoontz; text and log book. Recommended for use in grades 9-12; reading level, 4th-6th grade.

Reginald Rose, *Twelve Angry Men* in *Exploring Life through Literature.*

Saul Levitt, *The Andersonville Trial*.

Irving Stone, *Clarence Darrow for the Defense*.

**Daily Lesson Plans and Activities**

**Lesson One**

1 Make overhead transparencies or posters of quotations and/or comments on justice. Some possible quotes are:

> "One man's word is no man's word; we should quietly hear both sides."—Goethe
>
> "Justice is the constant desire and effort to render every man his just due."—Justinian I
>
> "Justice delayed is justice denied. . . . "—Gladstone
>
> "Justice is to give every man his own."—Socrates
>
> "In the end we are all of us slaves to the law, for that is the condition of our freedom."—Cicero

2 Divide the students into small groups and allow half of the period for discussion of the foregoing and other quotes they may find in *Bartlett's Familiar Quotations*. Assign each group the task of formulating a statement beginning "Justice—."

3 Begin part one of the slide/sound series. Discuss ideas of law and justice. (Useful questions and activities come with the series.)

4 Suggested assignments for the unit:

a Read *Clarence Darrow for the Defense* for Lesson Six.

b Write an essay based on the book. Such thesis statements as "Clarence Darrow was an attorney for the damned" or "Clarence Darrow's great permanent crusade was against capital punishment" could be used as starters. An alternate writing assignment is "Imagine that you are Clarence Darrow and write a closing argument for the defense based on the evidence available in *Twelve Angry Men.*" Due on date of Lesson Seven.

c Research a famous trial and prepare a bibliography and oral report. Due on the date of Lesson Eleven. The following list may be provided as a sample of the many possibilities:

Oscar Wilde, 1895, homosexual activity
Sacco and Vanzetti, 1921, murder and robbery
Scottsboro Boys, 1931, rape
Massie Case, 1931, kidnapping/murder
Brown vs. BOE of Topeka, 1954, school desegregation
Richard Speck, 1963, murder of eight nurses
Dr. Sam Sheppard, 1966, murder
Hickok and Smith, 1967, mass murder
Catonsville Nine, 1968, destroying draft records
James Earl Ray, 1968, murder
Sirhan Sirhan, 1969, murder
Charles Manson, 1971, mass murder
Serrano vs. Priest, 1971, finanacing of schools
Juan Corona, 1972, mass murder
Gary Gilmore, 1976, murder
Patricia Hearst, 1976, armed robbery
Claudine Longet, 1977, negligent homicide

d Write a report on a work that deals with law and justice. Recommended selections:

Books

F. Lee Bailey, *The Defense Never Rests*

Carl Bernstein and Bob Woodward, *All the President's Men*
Daniel Berrigan, *Trial of the Catonsville Nine*
Truman Capote, *In Cold Blood*
Walter Van Tilburg Clark, *The Ox-Bow Incident*
Clarence Darrow, *Attorney for the Damned*, edited by Arthur Weinberg
Theodore Dreiser, *An American Tragedy*
Jason Epstein, *The Great Conspiracy Trial*
John Hersey, *The Algiers Motel Incident*
Helen Hunt Jackson, *Ramona*
Leon Jaworski, *The Right and Power: The Prosecution of Watergate*
Robert F. Kennedy, Jr., *Judge Frank M. Johnson, Jr.*
Nathan F. Leopold, Jr., *Life plus Ninety-Nine Years*
Norman Mailer, *The Executioner's Song*
Katherine Anne Porter, *The Never Ending Wrong*
Upton Sinclair, *The Jungle*
Peter Van Slingerland, *Something Terrible Has Happened*

Plays
Henrik Ibsen, *An Enemy of the People*
Jerome Lawrence and Robert E. Lee, *Inherit the Wind* and *The Night Thoreau Spent in Jail*
Arthur Miller, *The Crucible*
Herman Wouk, *The Caine Mutiny*

Short Stories
Hamlin Garland, "Under the Lion's Paw"
Stewart Holbrook, "The Beard of Joseph Palmer"
Shirley Jackson, "The Lottery"

Poems
Lord Byron, "The Prisoner of Chillon"
Edwin Markham, "The Man with the Hoe"
Henry Wadsworth Longfellow, "The Arsenal at Springfield"
Oscar Wilde, "The Ballad of Reading Gaol"

e Design and make a visual interpretation of one of the works listed above as an alternate to suggested assignments in item 4. Book reports or visual projects are due on date of Lesson Fourteen.
f Test on the entire unit for Lesson Fifteen.

**Lesson Two**

1 Present part two of the slide/sound series. Use study questions and activities that come with series or the following discussion questions:
   a Why does society need laws?
   b How did the earliest laws originate?
   c Does law produce justice? Why? Why not?
   d Must an individual always obey the law?
   e What should be the standard for making laws? Morality? Religion? Consensus? Behavior that is acceptable to the majority?
   f Can you give examples of societies that based their laws on the standards?

**Lesson Three**

1 Read selections from *Law, You, the Police and Justice*. Make certain students understand that the theory of the American legal system is that

justice will result from two adversaries representing their clients' interests. The individual attorney is not responsible for producing justice, but for adequately representing a client. The failure to adequately represent a client is a violation of the lawyer's code of ethics and is considered a serious matter. The lawyers present their cases to a jury. The jurors as finders of fact are bound to render a decision based on the law as explained to them by the judge. In a criminal case they are told that unless the prosecution has proved beyond a reasonable doubt and to a moral certainty that the defendant is guilty of the particular charge contained in the indictment, it is their duty to acquit the defendant. This is but another way of stating that in our legal system there is a strong presumption of innocence until proven guilty. This concept has evolved through the Common Law, which we adopted from the British and is to be contrasted with the French system, where the defendant is presumed guilty until proven innocent. An elaborate system of safeguards for the person criminally charged has developed. This system is based on the U.S. Constitution, particularly the Fourth and Fifth Amendments, which are made applicable to state prosecutions via the Fourteenth Amendment.

2 Discuss the differences between a civil and criminal trial. Provide examples of each from a newspaper.

3 Define and discuss legal terminology. Suggested vocabulary: attorney, defense counsel, bailiff, witness, testimony, evidence, proof, manslaughter, homicide, bail, bond, verdict, impanel, felony, misdemeanor, plaintiff. Provide examples from a newspaper.

**Lesson Four**

1 Act out the play *Twelve Angry Men*. Few props are needed for a jury room setting.

**Lesson Five**

1 Continue acting out the play if more time is needed to finish.

2 Discuss the issues dealt with in the play. Suggested questions:

Act I

a What does the judge mean by "reasonable doubt"?
b Why does (Juror) Eight show the other jurors the knife that is identical to the murder weapon?
c Does he achieve his purpose?
d If you were a juror, how would you vote on the second ballot?

Act II

a Why does the author have Nine say, "he don't even speak good English."?
b Why does Five then change his vote?
c What is the significance of Three's threat to Eight, "I'll kill him!"?
d In what context have the same words appeared in Act I?

Act III

a How does Five discount important testimony about the knife wound of the victim?
b What evidence does Six discount with his observation that Two could not see the clock without his glasses?
c In your opinion, were the jurors right in their decision? (Was there enough conclusive evidence to judge the boy guilty beyond a reasonable doubt?)

d In your opinion is justice best served by the rule: Innocent until proven guilty?
e Can you think of a better method for procuring justice?

**Lesson Six**

1 Arrange a field trip to the local courthouse to see a civil and criminal trial in progress. Arrange for a tour of the courthouse as well as the jail. The juvenile court, office of voter registration and vehicle registration, and various records are of particular interest to students. Ask a judge or an attorney to meet with students and answer their questions.

**Lesson Seven**

1 Students should turn in their essays on Clarence Darrow.
2 Discuss selected chapters from *Clarence Darrow for the Defense.* Suggested chapters of major importance are those that cover Darrow's early life and training, the Leopold-Loeb murder trial, and the Scopes evolution trial. Possible questions:
   a Describe trial tactics Darrow employed in the defense of criminal cases.
   b Did anything about these tactics shock or surprise you?
   c Do you agree with Darrow's position on capital punishment as expressed in his plea for the life of Loeb and Leopold? Why? Why not?
   d On what general principle does Darrow base his position? Do you agree? Why? Why not?
   e What was the issue in the Scopes trial?
   f What right do parents have in controlling what is taught in schools?
   g Should churches control what is taught in schools?
   h How did Darrow measure right and wrong? (Refer to the words in Darrow's closing argument in Leopold-Loeb trial: "the law which is rooted in the feelings of humanity, which are deep in every human being that thinks and feels.")
   i Is this a valid test of right and wrong?
   j Does Darrow imply that there are human beings who do not think and feel?
   k Does law then depend upon the human beings who are in power? On how they think and feel?
   l If humans are rational beings, why do they do wrong?
   m If humans are not rational beings, is justice possible?

**Lessons Eight and Nine**

1 Read the play *The Andersonville Trial* aloud in class. Provide background information on events that led to the trial. Briefly explain necessary information on military justice.

**Lesson Ten**

1 After having read *The Andersonville Trial*, discuss the justice or injustice of the outcome.
2 Relate Andersonville to the Nuremburg War Trials of World War II and to the My Lai Massacre and the subsequent trial of Lt. William Calley. Suggested questions and explanations:
   a Was Henry Wirz personally responsible for the conditions at Andersonville?

b Who or what was responsible?
c Was Wirz a scapegoat?
d Would he have been tried if the South had won?

3 Nuremberg was similar to Andersonville. Nuremberg was based on an ex-postfacto law, a law that is applied after the crimes it censored. This effort to hold soldiers to a standard to which they had not before been bound was based on the feeling that there should be a general law against inhumanity as a government policy or as an individual act. The prosecution sought a legal basis for Nuremberg in precepts contained in the Geneva Convention and in documents establishing the League of Nations. The concentration camp workers were following a national policy and could have been put to death if they had refused to obey.
   a In view of the circumstances, could individuals be held accountable for carrying out government policy?

4 There was more legal basis for the prosecution of Lt. Calley after the My Lai Massacre. Calley's actions were contrary to the code of the American military man. The sanctions of My Lai were applied by the U.S. Army and not by the conquerors as were the sanctions at Nuremberg. The code that Calley violated existed prior to the massacre; Calley was not carrying out government policy as were the defendants at Nuremberg.
   a In your opinion, should Calley have been tried?
   b In your opinion, is all fair in wartime?
   c Do ordinary standards of decency and morality apply in time of war?

5 Point out that massacre, rape, pillage, and destruction have accompanied every war in the history of mankind. Is there such a thing as a good war? A just war? A decent war? A kind war? You might read the poem "War Is Kind" by Stephen Crane if time permits.
   a Is war itself the guilty party in the above cases?
   b Should nations pass laws making war illegal?

**Lessons Eleven, Twelve, and Thirteen**

1 Have students present their oral reports. Make a schedule that allows each student equal time. Three days should provide enough time for the reports of an average class. If the class is small, allow the students to discuss the reports as they are presented.

**Lesson Fourteen**

1 Continue with student reports if more time is needed to complete them.
2 Students should hand in book reports or visual projects if this assignment was made.
3 A general review of the unit may be necessary, depending upon the class.
4 If a review is not necessary, the teacher might select a short work to read to the class. Franz Kafka's "The Parable of the Law"—in *The Trial*, W. and E. Muir, trans. (New York: Knopf, 1925), pp. 267-276—is one suggestion. If this is used, discuss K.'s statement at the end of the parable: "A melancholy conclusion," said K. "It turns lying into a universal principle."

**Lesson Fifteen**

1 Test on the entire unit.

**Suggested Related Activities**

*Scope* and *Voice* magazines published by Scholastic often carry activities relating to law and justice. One recent story was "The Rack" by Rod Serling. This is about an ex-POW on trial for conspiring with the enemy during the Korean conflict. Another article dealt with the mandatory age requirement for public school attendance.

Follow a national trial by reading the daily newspaper and accounts in magazines like *Time, Newsweek,* and *People*. In the past such trials as those of Patty Hearst and Claudine Longet were followed.

Many television programs are based on themes that relate to law and justice. Henry Fonda did a good characterization of Clarence Darrow on television. The movie "Written on the Wind" might be available. Check local stations and announce any programs related to the subject of this unit. Appropriate programs can be incorporated into class discussions, or reports can be made for extra credit.

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